The SCREEN GUILDS' Magazine

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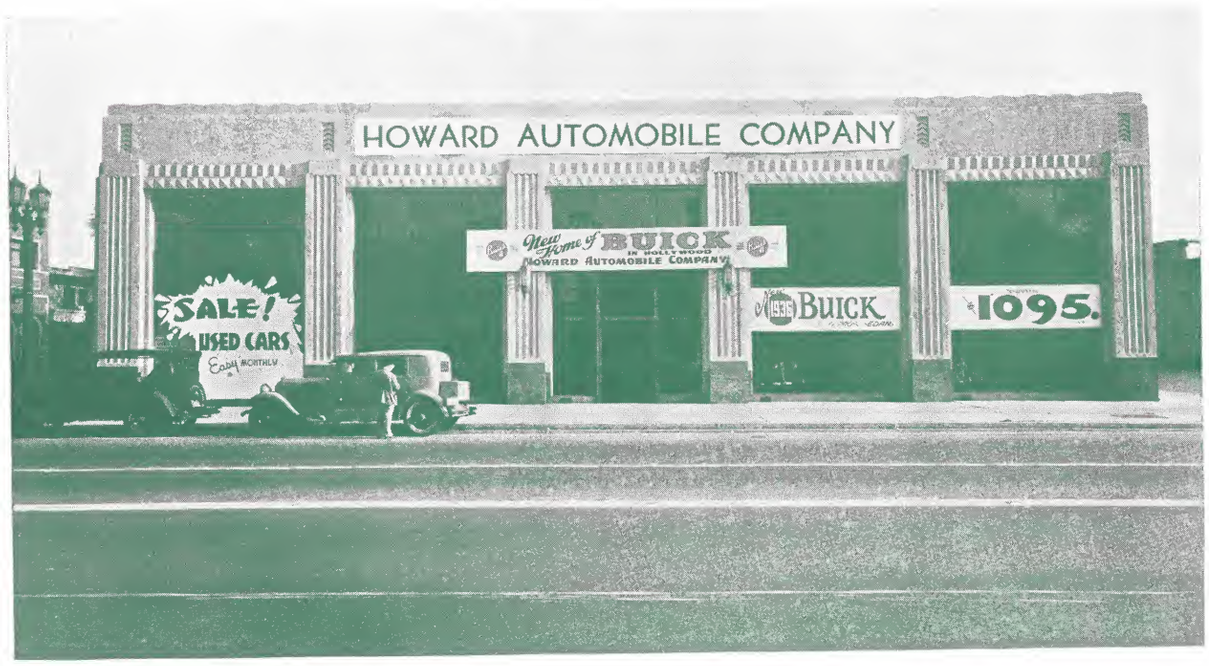
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to Actors and Writers

MAY 1936
VOLUME 3 ◇ NUMBER 3

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[*Writers and Writings*]

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An Open Letter To Rupert Hughes

Dear Rupert:

YOU and I have known each other a good many years—actually since 1921, when as a writer-director you were successfully measuring a producer's promise to give writers of distinction an opportunity to learn the rules and place their own works on the screen. In more recent years we have been intimately associated in an effort to protect both writers and producers from the thoughtless excesses of a large scale industry, and to bring considered order into the writer-producer relation. In view of these facts, I am shocked to find in your recent public utterance a charge that I have been intimately associated with (and by inference am myself one of) a group of potential tyrants with a lust for power over the picture industry and writers in particular. My astonishment is sufficient to make me review our association in an effort to discover where one of us has departed from what I had with some justification considered a generally like point of view; and why.

Long after your part in the formation of the early Screen Writers' Guild and its social auxiliary, the Writers' Club, it was pleasant and gratifying to discover that your vital interest in a uniformity of the broader relations between writers and producers had not been diminished by increasing individual success, prestige nor by maturity. During my incumbency as president of the reorganized Screen Writers' Guild, in 1934-5, you gave a devoted attention to the work of the Executive Board to which you had been elected, took part in its deliberations and decisions, and appeared by your expression and activities to be in sympathy with its rationalizing purposes. Your part in the clear statement of aims for which The Screen Writers' Guild has come to stand was not inconsequential; your responsibility for these aims is equal to mine, and I assure you that I find it the height of absurdity to have to contemplate that these long worked out approaches to complex problems should suddenly have become anathema to you. If there is tyranny in them now, there was tyranny in them then; for which you must, with the rest of us, be held accountable.

In 1934, you accepted appointment to the bargaining committee for writers under the Federal Motion Picture Code. You disagreed honestly with the other members of the committee on one point; all others you not only defended in conference with the producers' committee but you went so far as to acidly point out in your own unique manner the contradictions in which producers by their arguments involved themselves. These thirteen out of fourteen points which you were defending, I must again remind you, were the Code of Working Rules of the Guild.

I have heard you say many times in recent years that you were not actively engaged in writing for the screen, and that you could not be classed as a studio employee. I always took it as a modest warning when we sought your advice that we could expect your point of view on the principles involved but not an intimate knowledge of facts. I must have been wrong, because now quite suddenly I find you abandoning this rule of modest counsellor and becoming a pillar of cloud by day and a pillar of fire by night to lead the oppressed from the bondage of those Egyptians with whom you have so long consorted. Your right to speak and act thus is unassailable; but I confess my reason rebels at such a transformation.

MY spirit lifts a little when I read that producers have already "promised (you) complete cooperation in the solution of problems and the righting of wrongs". These are fine things to anticipate and I hope they may come true. But I have heard words like these before, even if you haven't. I hope I may be forgiven for wondering at the easy optimism by which you dismiss the oppression in some studios these recent weeks. I wonder too how much protection writers can expect from self styled champions who ride to parley so casually. It is true these new friends of yours, Rupert, have brought off great things in the war they have inflicted on their fellow writers. Is it possible their valor has now frightened the once doughty producer into quick submission?

In my series of amazements, not the least is your stand on the Authors' League of America. If it has constructed a "power of dictatorship" as you seem to think, where have you been while this was going on? You have been an hororary vice-president of the League I don't know how many years, a member of the Authors' Guild and on the Council of that Guild and the League. As a member of the Authors' Guild Council I assume you were acquainted with its changes and developments, and voted on them in the light of such familiarity. If you were against them, is it that your interpretation of democratic procedure allows you to deny a vote of a majority? Or are you merely reacting to League business letters based on such decisions, but couched in language less Chesterfieldian than your own?

I have laughed many times at your tales of experience in the picture industry. In the recollection of their viewpoint, I find myself hoping that you are not taking yourself into a blind alley. I hope also for the sake of your comfort and your conscience you will not sometime find yourself assuming the role of "tyrant" to obtain agreement in deed and action from those who have before pledged their word to cooperate with you in the solution of problems and the righting of wrongs.

RALPH BLOCK.

The SCREEN GUILDS' Magazine

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History Repeats Itself

TO those who have carefully followed writer and actor organizations during the past two decades, the results of the annual meeting of The Screen Writers' Guild was a foregone conclusion, even though the shouting and confusion caused much excitement on both sides. To those fortunate enouh to understand the issues without being touched by the flying threats and objurgations, the spectacle held much of interest and not a little of amusement.

While this statement may sound incredible even to some of those who were in the thick of the fight and to whom, at times, the issue seemed in doubt, a consideration of "The Revolt of the Actors" by Alfred Harding, published by William Morrow and Company, New York, in 1929, shows clearly that, whether it be New York or Hollywood, the stage or the screen, the same events take place. This invaluable work traces the successful fight of the Actors' Equity Association from 1913 to 1929.

In it are verbatim statements made by theatrical managers, actor-producers and other opponents of Equity's policies —declarations that have had their counterparts here in Hollywood during the past three weeks. It quotes fully the opinions of distinguished counsel engaged by the managers to prove the actors' cause was illegal, if not something far worse.

Even the most casual perusal of the book in the light of recent events will prove that history literally falls over its own heels (no pun intended) in its effort to repeat itself. Notice the similarity of the following two quotations:

". . . . The question of employment rests with them (the managers) and unless actors, whether they are members of the so-called Equity Association or not, agree to be really equitable they will find themselves without jobs."

Statement by the Shuberts in *The New York Review,* June 1, 1918, from "The Revolt of the Actors", Page 47.

" '. . . . If it becomes seriously necessary to fight such a movement the producers will use every resource at their command to defeat it. . . .'"

Statement from the Hays Organization, released to the press April 27, 1936.

IN the similar period of history of Equity, according to "The Revolt of the Actors", the same arguments, the same impassioned appeals, the same warnings, the same threats and even the same methods of attack as those used recently—and even now are still being used—were repeated. Witness for instance the plan given the Producing Managers Association (*sic,* the MPPDA) by E. F. Albee at a meeting in July, 1919. We quote from pages 66 and 67 of the Harding book:

"Briefly, his (Albee's) advice was to smash the legitimate actors' union by following these three simple rules:

"1. Attack the actors' leaders. Shake the faith of their following in every possible way.

"2. Wean from Equity as many actors as possible through offer of more advantageous contracts than they have ever had if they will stand by their managers in this crisis.

"3. Organize a rival association headed by as many prominent players as can be gotten together quickly. Give this company union everything it wants. Above all, refuse to recognize the Actors' Equity Association."

Two of the above rules already have been invoked in the writers' struggle. An objective reading of the banner story and the tradeview of the Hollywood Reporter for each of the six days between Monday, April 27, 1936, and Saturday, May 2, 1936 will illustrate clearly what we mean.

Another quotation from the book, this one on page 216, is interesting in light of recent happenings. We reprint it here in full:

"Samuel Untermyer, who had volunteered his services without compensation earlier in the strike, sent a letter of advice to Gillmore on this date, concerning the terms on which the strike ought to be settled, and warned the actors' leaders that:

" 'I understand that in your demand for the recognition of your association by the managers you have expressly disclaimed any thought of insisting upon what is known as the 'Closed Shop'.

" 'Whilst the excess of moderation on your part is praiseworthy from one point of view and ought to attract to your support the sympathy of all classes, I feel that you are wrong. In theory there may be such a thing as 'open shop', but in practice there is not.

" 'Your profession should either be represented through your association for the purpose of collective bargaining against the managers, who, while arrogating to themselves the right of collective bargaining, have had the impertinence to deny it to you . . .

" 'If you compromise your controversy on the basis of an 'open shop', which means that the managers are at liberty to deal individually with such of the actors as do not choose to join your organization, the result will be that in the course of time they will undermine your Association discriminating against its members until they succeed in disintegrating it. *This is far more easily done in your profession than in the ordinary trade union.*" (The italics are ours.)

It really would be refreshing if a producer could introduce a new note

(*Continued on Page* 28)

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"3. Organize a rival association headed by as many prominent players as can be gotten together quickly. Give this company union everything it wants. . . ."

Mr. Pascal Asks A Question

By Ernest Pascal

. . . President of The Sreeen Writers' Guild who delivered the following speech at the annual meeting, May 2.

LADIES and gentlemen. This is the time when it becomes the duty of the president to deliver his annual report. At the beginning of this administration, it was decided that the Guild would face the basic issues which confronted it; and let the members decide whether they wanted a Guild or not.

Essentially, for three years the Guild has been purely a defensive organization. It has done the defensive job well, but the history of all organizations of this kind shows that they either go forward or die. Tonight, you will decide which is your choice.

I have heard many writers say "What has the Guild done?" "Why should we have a Guild?" I wish those writers could have participated actively with the devoted group of men and women who have fought for your interests since 1933. I wish those writers could realize what the Guild has done in the independent field to make sure that writers are really paid what, at the beginning of a writing job, is coming to them. To establish the principle of the actual down payment of a third of the whole sum due, and to establish the principle of notice for week to week writers before dismissal.

I wish those writers knew more about what the Guild has done to protect the pocket book of writers, of high-salaried writers, as well as low.

The Guild was born of the 50% cut. But the organized attack on salaries did not stop with the 50% cut. The memory of writers is short, but 1933 is only three years ago. In 1933 the producers attempted to put over the central booking office, which was an indirect way of controlling both ends of the bargain and to lower salaries. We defeated it.

In 1933 and 1934 came the attacks on salaries under the N.R.A.—salary controls, anti-raiding, and control of agents. The Guild, with the help of the Actors' Guild and the Authors' League defeated these attempts. Let it be said in that connection that the authors and dramatists, with nothing to gain for themselves, lent their full strength to the fight. Without their aid it is probable we would have lost.

So much for the defensive history of the Guild. When this administration took over, in spite of these accomplishments, it found the Guild dying of sheer inertia. At the last annual meeting we had to delay the meeting to get a quorum of 40 active members.

Faced with this situation, your executive Board decided that it would give you a plan at this annual meeting which would mean the accomplishment of our aims.

The plan is really a very simple one. It took us until a few weeks ago to complete. At that time we called together some 70 members of the Guild and asked them to aid us in presenting it to all members, both active and associate. That was because we wanted everybody to know this plan before they came together to vote upon it tonight.

We were concerned about how to do this educating adequately—but circumstances seemed to have conspired with us so that tonight I am sure everyone here is entirely familiar with the plan we are proposing.

I don't think any proposed plan for the benefit of writers has ever been so thoroughly discussed as this one — and not only by writers, whom it directly concerns, but by the other talent members of the industry—actors, and directors.

The plan in brief, provides a way for The Screen Writers' Guild to achieve what it was founded to achieve. That is to become the writer organization of all screen writers, and to be recognized as such by the producers, and by reason of solidarity and singleness of purpose to achieve this recognition, not only in name, but in fact.

That is what this administration pledged itself to when it came into office. It's policy was clearly and definitely outlined in an article in the magazine which I wrote early in the administration under the title of "What Does the Guild Want?" It stated our position, detailed our aims and purposes, and ended up by saying that what the Guild wants is recognition, but with a Guild always open to anyone. Guild

(*Continued on Page* 21)

Good Luck, Elsie Wilkins!

At great personal sacrifice to herself, Miss Elsie Wilkins, Assistant Secretary of The Screen Writers' Guild, remained with the organization through the trying period up to and including the Annual Election, May 2, 1936. When she returned from a vacation to Australia three months ago, she desired to leave the Guild for a more lucrative position in the industry. She had several splendid offers, but at the request of the Executive Board and out of loyalty to the organization which she did much to create, she continued as Assistant Secretary through May 2.

Therefore, at the Annual Meeting, upon a motion duly made, seconded and unanimously carried, it was resolved that a vote of thanks be extended to Miss Elsie Wilkins.

Because you have ever been a faithful, loyal, honest and hard worker for the organization we take this means of expressing our gratitude and offering our sincerest hopes for continued success.

(Signed) EXECUTIVE BOARD.
The Screen Writers' Guild.

The Truth About Tuller

ON May 2, seven pages of legal opinion by Mr. Walter K. Tuller appeared in the trade papers "as compiled for Bess Meredyth," according to the statement in the Hollywood Reporter. "Miss Meredyth sought legal opinion . . . and engaged one of the finest law firms in the country to render that opinion," the item goes on the say.

There are two sides to every question. The Screen Writers' Guild feels that in Laurence W. Beilenson it is represented by a man who is experienced in organibation law, conservative and one of the outstanding attorneys of the United States. Part of the organization since its formation, Mr. Beilenson's legal advice has been competent, accurate and just in the past. It is on his advice and with his counsel that Article XII has been invoked and rescinded and that the amalgamation with the Authors' League of America has been accomplished.

Not in any sense to combat a thing that does not need to be fought, but only to present to the membership a fair analysis of the problems involved, we asked Mr. Beilenson to direct his attention to the opinion which was published in the trade papers. The following is his reply:

May 5, 1936.

The Screen Writers' Guild,
1655 North Cherokee,
Hollywood, California.

Gentlemen:

YOU have asked me to direct my attention to the opinion of Mr. Walter K. Tuller, published in the trade papers of May 2, 1936. The essential conclusion of the opinion is that the contract of The Screen Writers' Guild and the Constitution of the Authors' League of America, Inc., are invalid, respectively, as being in restraint of trade under the California and the United States statutes.

I have given careful study to the opinion. Before we prepared the contract of April 6, 1933, Mr. Ewell D. Moore and I wrote an opinion as to its legality on these exact points. I concluded at that time that the contract met the test of legality and I have not changed my opinion.

That opinion is on file with the Guild and it would serve no useful purpose to attempt to detail it in full.

The Cartwright Act contains Section 13, providing: "Labor, whether skilled or unskilled, is not a commodity within the meaning of this Act." The California courts have consistently upheld the full rights of labor organizations to organize through unions and control their members. The leading case in California is *J. F. Parkinson Co.* vs. *Building Trades Council,* 154 Cal. 581, upholding as legal for labor organizations the secondary boycott, which is held illegal in many other States.

Other important cases are: *Pierce* vs. *Stablemen's Union,* 156 Cal. 70; *People* vs. *Armentrout,* 118 Cal. App. 761; *Jordahl* vs. *Hayda,* 1 Cal. App. 696, 699; *Overland P. Co.* vs. *Union L. Co.,* 57 Cal. App. 366; and *McConville* vs. *Milk Union,* 106 Cal. App. 696.

In *Overland P. Co.* vs. *Union L. Co.,* 57 Cal. App. 366, the Court upheld as legal an agreement between an employers' association and a labor union whereby the latter agreed to sell the labor of its members only to members of the employers' association, and also held that the fact that a publishing house because of its refusal to become a member of the employers' association was prevented from securing union labor to continue its business did not entitle it to either injunctive relief or damages. In upholding the agreement of the union to sell the labor of its members only to members of the employers' association the Court said:

"THE so-called Cartwright Act (Stats. 1907, p. 984, as amended by Stats. 1909, p. 594), upon which plaintiff relies in bringing this action, contains a provision that labor, whether skilled or unskilled, is not a commodity within the meaning of this act. The portion of the Typographical Agreement pleaded by plaintiff is a contract concerning labor. It is an agreement by the unions to sell their labor only to persons coming within a designated class.

"It is the right of every man to engage to work for or to deal with, or to refuse to work for or to deal with, any man or class of men as he sees fit, without being held in any way accountable therefor. (*Parkinson* vs. *Building Trades,* 154 Cal. 581, 599 (16 Ann. Cas. 1165, 21 L.R.A. (N.S.) 550, 98 Pac. 1027); *Pierce* vs. *Stablemen's Union,* 156 Cal. 70, 75 (103 Pac. 324).). These rights may be exercised in association with others so long as they have no unlawful object in view. (*Parkinson* vs. *Building Trades, supra,* at p. 599.) Thus, where building contractors and a group of workmen made an agreement which restricted the opportunities of a contractor not a party thereto, it was said, that though the business of the third party was interfered with, the courts could give no relief, since 'the law could only make it possible for the complainant to do business in the way he chooses by compelling the defendants to do business in the way they did not choose. When equal rights clash, the law cannot interfere.' (*National Fireproofing Co.* vs. *Masons Builders Assn.,* 169 Fed. 259 (26 L.R.A. (N.S.) 148, 94 C.C.A. 535).).

"In the case of *Pierce* vs. *Stablemen's Union,* 156 Cal. 75 (103 Pac. 327), it was said: 'We think that today no court would question the right of an organized union of employees, by concerted action, to cease their employment (no contractual obligation standing in the way) and this action constitutes a "strike." We think, moreover, that no court questions the right of these men to cease dealing by con-

(*Continued on Page* 18)

"It seems reasonable, also, to point out that if The Screen Writers' Guild is an illegal combination in restraint of trade, so is Actors' Equity Association and the Dramatists' Guild. They have done pretty well for a goodly number of years."

Cooking A Goose

By Dudley Nichols

. . . Screen play writer of "The Informer" and many other successes, Mr. Nichols tells here what a writer is at heart.

Editor's Note: We asked for and received this article more than a week prior to the Annual Meeting. In the interim, Mr. Nichols announced his boycott of the Hollywood Reporter, which affects in no way the objective editorial view-point here expressed.

"What have the writers to attain with a closed shop here in the studios? What is the purpose of such a move? Will it cause them to write better stories, resulting in the making of better pictures? Will it tend to improve the production of pictures? Will it cause progress in the business? Will it bring more money to the boxoffice, affording better returns for the companies and bigger salaries to the writers?"

Mr. W. R. Wilkerson in
"The Hollywood Reporter", April 22nd.

"Do (writers) want to do to the picture business what they so successfully did to the stage? Do they want to kill the goose that has been hatching all those beautiful golden eggs right in the pockets of the men and women who now would like to risk a new control?

"The writers and other crafts may be right, their regulations may be fair; the producers may be wrong; but WHY disturb the nest of that sweet and lovely bird? Why risk killing it? Why tempt the loss of those fat salary checks that are paid each and every week? Is there not a lesson in what happened to the stage because of the same desire for regulation?"

Mr. W. R. Wilkerson in
"The Hollywood Reporter", April 25th.

"The beneficiaries of the industry generally should not allow greedy and selfish cliques (sic, The Guild) to kill the prolific geese which have laid such marvelous golden eggs for all. There are no such other golden eggs to be found in the world."

Editorial in Mr. W. R. Hearst's
Los Angeles Examiner, April 27th.

FRIENDS and foes, it is high time to examine this legendary goose that laid the golden egg. Was there ever such a goose? Was there a golden gander that participated in the process? Did the goose lay in a closed or open shop? Did its wealth of gold cause its owner to write better stories or publish better tradepapers? Did it cause progress in the life of geese or men? Did it bring more money to the goose-office? Did it make the goose hang high?

Before we grow too 'tradeviewish' let us say at once that your Committee on Historical Research and Scientific Verification reports that never on land or sea was there such a goose. Or if there was such a bird which preferred to lay metal eggs instead of rich, live, meaty eggs fit either to multiply the species or feed mankind, then it deserved the name of goose. One can pity the poor owner. He lived on an island, say, about the size of America. His own family was starving. And that damned goose started laying golden eggs. No wonder the poor devil got out an axe and slew the simpleton and fed his fat to the family.

But as we say, this didn't really happen. If any bird were going to lay golden eggs, as a task of the highest wonder and nobility, it would certainly be better than a goose. At least a swan. Nay, it would require the lofty courage of an eagle.

Let the creative talent of the studios stand up and deny this foul slander, that Hollywood, that the whole motion picture industry is nothing but a goose!

Be men! Be mice! But never geese! And never forget that even in the legend the goose that laid the golden egg was a goose that was cooked!

There is nothing gooselike about the multitude of men and women who have created the motion picture industry. At times certain people in Hollywood have been heard uttering faint honking sounds and ruffling their feathers at, say, the Guilds. But the men who made the industry, starting with Thomas Edison and the hundreds of inventors and technicians who have succeeded him, and continuing through Griffith and the long line of story-tellers and executives who have carried on the torch of this wonderful new instrument of expression—the motion picture—have been eagles, not geese. They have flown high and kept their courage and their vision clear.

ACTUALLY writers are still victims of an early tradition in the movies. In the beginning of the world there was the Word. But in the beginning of Hollywood there was not the word, only the picture. Or that was the illusion at least. Actually the early film-makers rifled the work of authors in the outer world at will. By their own genius they transposed these stories into film. But they soon ran out of transposable stories. They began to make the same one again and again. Authors in the outer world began to awaken to the advantage of a second publication of their tales, in film instead of print. Producers actually had to buy stories. Pretty soon, in a market of natural competition, large prices were paid. But still the author was more or less outside Hollywood. It was his eggs and not his cackling presence that Hollywood wanted.

And then those reprehensible inventors, who might have left well enough alone, developed the sound track, and the peace and quiet of the goosery was gone. Authors dropped from the Chief in droves. They were paid wonderfully well. They were supplied with typewriters charming stenographers, luxurious homes and Packard cars. For a term they were happy. And then, having emerged from dingy newspaper offices and garrets into the sunlight, they began to remember certain joys that even poverty had not denied them, but which Hollywood certainly did.

Alas, how perverse is the human soul.

Unquestionably they became a necessary nuisance around the studios. I rather sympathize with the studio owners at this stage. Producers were not troubled with vague yearnings like the

"Stevenson expressed the writer's viewpoint when he said, "To travel hopefully is better than to arrive." The tragic thing in the early Hollywood was that writers traveled unhopefully and arrived. And they lost both ways."

writers. They knew what they wanted and took it. They knew what the writers had not yet learned, that the motion picture industry is a desperate competition. Directors, having had a longer experience, were aware of this and entrenched themselves upon a more equal footing.

This vague yearning of the writer is hard to understand by anyone who is not a writer. I don't mean a good writer, or a bad writer but just some poor devil whose imagination has been caught by the word and thereafter must devote his life to scribbling, however futilely. That mysterious urge, that pride in the craft of writing, that craftsman instinct, is the devil in the cheese. It begins to conflict with even a man's natural hunger for luxury and material power and the good things of the world.

In the end those things are not enough. However fortunate a man has been in acquiring a competence in this highly competitive world, there comes a time—if he is a scribbler—when it is not enough. True, he might have worked harder and won less. But harder work might have meant more fun, and who can buy fun? Stevenson expressed the writer's viewpoint when he said, "To travel hopefully is better than to arrive." The tragic thing in the early Hollywood was that writers travelled unhopefully and arrived. And they lost both ways.

NOW, having probably failed to explain what a writer really is at heart, let us get back to our muttons. No writer can be exposed to Hollywood without having his imagination fired by the marvellous potentialities of expression of the modern film. Just to dream of it makes your hair stand on end. Naturally he wants to have some significant part in using this medium. Before he can do proud work he must be treated with respect and candour, he must be given a voice. Not a voice to shout down producers and directors and others in the collective task, but a voice to speak to them as an equal, as a sincere craftsman.

Finding himself too frequently flouted by executives, he turns to his own fellow-writers and they band together, so that they may speak with one voice and so be heard. But now the producers, who have long banded together in the same way, turn a deaf ear. The organized writers lay down a code of fair working conditions, to enhance their self respect and accordingly their enthusiasm and efficiency. Again the executives are deaf. As a subterfuge to cover an insecure position, they turn to the Academy and sign a similar code of working conditions, save that it cannot be enforced.

"Writers happen to be people who think. Like all human beings they are concerned with money, but not money alone, thank God. . . . This golden goose is a myth, a ghost, to haunt the timid. Let us lay the ghost and the goose with a laugh, a little common sense and courage!"

The writers realize that they must be friends with all producers, that they are brothers in a common venture. And they only seek the few reforms that would make amity possible as between equals, for only men who are equal can have true friendship. Fear and a slavish attitude must be abolished . . . So the writers again turn to their fellow writers, this time reaching far out beyond Hollywood to the Authors' League and the Dramatists' Guild, seeking a larger organization and a larger voice.

THUS the potential closed shop, which has Mr. Wilkerson in such a state of trepidation. And having made our position clear, at least as the present writer conceives it, now we can go back and answer the Hollywood Reporter's questionnaire:

1. "What have the writers to attain with a closed shop?"

Fairness. Honesty. Genuine friendship with producers. A more courageous stand against foolish censorship. More integrity as craftsmen. Abolish fear. A stronger industry and a better art. Pride and self respect. In fact they are too many to enumerate. Better just to ask, 'What have producers to fear?' Nothing. 'What has the dishonest producer or writer (assuming that the human race is fallible) to fear?' Everything!

2. "What is the purpose of such a move?"

Explained in the body of this article.

3. "Will it cause them to write better stories, resulting in the making of better pictures?"

Due to the inferior position of the writer, better stories have not always resulted in better pictures. Respect and fair treatment are excellent incentives for enthusiasm, and enthusiasm is the wellspring of good writing.

4. "Will it tend to improve the production of pictures?"

Yes, because the most direct way of improving production is to remove existing evils that impede progress.

5. "Will it cause progress in the business?"

Yes, if you mean growth and development and continuity of life based upon fulfilling a need.

6. "Will it bring more money to the boxoffice, affording better returns for the companies and bigger salaries to the writers?"

Ask God! . . . But certainly not less money to the boxoffice. And any intelligent craftsman in this industry can tell you that looking at the boxoffice alone is not conducive to longevity for the industry. Some of the biggest boxoffice successes have turned away potential customers for future pictures. What Hollywood should really want is a sound business that will sustain and increase interest in the cinema theatre, and so maintain employment in the studios over a long run. And sound business demands superior pictures, an occasional experimental picture, the prestige picture, the brave projection now and then of the burning idea or bright experience.

As for salaries, the writer is motivated by the same human impulses as the producer and other members of the industry. He will ask and get a fair return proportionate to his contribution to a collective product, whether this be by wages as at present or by royalties in the far future.

AS for the Dramatists' Guild having destroyed the stage, let us blast that lie at once. It just isn't so. Since the advent of the guild the stage has been more alive and kicking and interesting than it has ever been, and the dramatists, believe me, are a lot happier.

(*Continued on Page 20*)

To Richard--With Love

By Dorothy Parker

. . . You're wrong. This is not the New Yorker, but merely the Screen Guilds' Magazine, and the proper medium for this piece.

ON May Second, 1936, or False Armistice Day, the Screen Writers' Guild held a somewhat notable fiesta at the Hollywood Athletic Club. Thousands of words were spoken, many of which have since been eaten with sugar and cream and a liberal sprinkling of bran, but only five of them have remained scrawled on my heart. They were uttered by Mr. Richard Schayer, if memory serves me, as I rather wish it didn't. Mr. Schayer said many words, but it's those five that are my boys. Lifted, dripping from their context,—a context entirely of "against's"; against amalgamation, against the Guild, against a new order of anything on earth, against, though I still cannot figure how the subject ever came up, Russia—they run as follows: "It is a soft racket." Mr. Schayer was referring to writing for the screen.

Mr. Schayer announced, in an outburst of autobiography, that he had been writing for moving pictures for twenty years. Well—I can wax autobiographical, too. I have been writing for moving pictures for two years. Tell me if you can, for I am unable to tell it to myself, which of us has eighteen years up on the other.

"It is a soft racket," said Mr. Schayer, and doubtless deemed that his words were those of pride and praise. So did he sum up his side of the case; but there are other sides—there is, if you must have names and dates, my own. I do not feel that I am participating in a soft racket (and what the hell, by the way, is a *hard* racket?) when I am writing for the screen. Nor do I want to be part of any racket, hard or soft, or three-and-a-half minutes. I want to earn my living, and, naturally, I prefer it to be a good one. I can't, God help me, make it by my hands, so I must make it by my brain. Let me be the first to say it—I haven't a great deal to give to the screen. But if it were not proportionate to what I take, I shouldn't be doing it at all. I want no feeling of guilt, no sense of having gyped somebody, when I endorse my weekly cheque. And, boy, have I got my wish!

For my lot has not lain parallel to Mr. Schayer's; I have never in my life been paid so much, either,—well, why am I here, and why are you, and why is Mr. Schayer? But I can look my God and my producer—whom I do not, as do many, confuse with each other—in the face, and say that I have earned every cent of it.

I DIDN'T set my wages, any more than you did yours. The producers did that. It was they who paved the streets of Hollywood with gold. Well—those 1924 debts were beginning to crowd up on me, and I came. Where should I have been, if I hadn't? Why, in the gutter, of course. And yet I sometimes realize, when I have a rare, open moment to spend on wistfulness, that you really don't get a very good view of the stars, from a patio in Beverly Hills . . . .

When I dwelt in the east (and *I'm* the one that was taunting Mr. Schayer with drifting into unsolicited autobiography!) I had my opinion of writing for the screen. I regarded it—all right, sue me—with a sort of benevolent contempt, as one looks at the raggedy printing of a backward six-year-old. I thought it had just that much relationship to literature. (I still do—all right, take it to the Supreme Court.) I thought, "Why, I could do that with one hand tied behind me and the other on Irving Thalberg's pulse!" (Fooled you that time, didn't I?) Well, I found out, and I found out hard, and I found out forever. Through the sweat and the tears I shed over my first script, I saw a great truth—one of those eternal, universal truths that serve to make you feel much worse than you did when you started. And that is that no writer, whether he writes from love or for money, can condescend to what he writes. You can't stoop to what you set down on paper; I don't know why you can't, but you can't. No matter what form it takes, and no matter what the result, and no matter how caustically comic you are about it afterward, what you did was your best. And to do your best is always hard going.

What makes it harder in screen writing—pardon me, Mr. Schayer, if I differ from you, but I assure you it's intentional—is the money you get. You see, it brings out that uncomfortable little thing called conscience. You aren't writing for the love of it or the art of it or the hell of it or whatever; you are doing a chore assigned to you by your employer, and whether or not he might fire you if you did it slackly makes no matter. You've got yourself to face, and you have to live with yourself. You don't—or, at least, only in highly exceptional cases—have to live with your producer.

"I have never in my life been paid so much, either--well, why am I here, and why are you, and why is Mr. Schayer? But I can look my God and my producer--whom I do not, as do many, confuse with each other--in the face, and say that I have earned every cent of it."

YOU see, Mr. Schayer, if you write a poem—oh, come on, now, can't you take a joke?—or a short story or a novel, you don't get much for it. Writ-

(*Continued on Page* 24)

An Old Actor's Home In The West

By Ivan Simpson

. . . The well known actor who feels so strongly about the need for this charity, he backs that feeling with a signed cheque and says, "The game is started."

ALL three of the persons I'm on speaking terms with at the moment think the David Torrence idea of an old actors home is "swell".

Even the other members of the GUILD MAGAZINE Committee think it "swell".

With an unusual unanimity and at great personal sacrifice, the committee graciously voted that I write an article to keep this idea alive in the minds of our readers. . . . Thanks so much.

I have not visited the Percy Williams Home at Islip, Long Island, but I do know it is quite a beautiful estate. For several years the Lambs Club held their annual outing (washings) there. The Actors Fund Home on Staten Island I am compelled to confess that I have not seen; but on good authority I learn it is quite a delightful place. The Saranac Lake Sanatorium is also not known personally but I have had the pleasure of seeing quite a number of patients come back from a sojourn there, much benefited in health.

But Hooray . . . I have been to the Forrest Home in Philadelphia. It is a very artistic building set down in a pleasant garden and looks on a golf links. The bedrooms, though not large, are comfortable and the dining room and lounge compare not unfavorably with like accomodations in the average hotel or country club. The old actors and actresses finding shelter in this home are not treated as paupers or charity inmates, but as guests. They are never made to feel their dependency. They have perfect freedom of movement (of course meal hours have to be fixed).

WHEN these homes were founded the income tax had not been invented in this country. Consequently, the fund for establishing and endowment came in full from the pocket of the founder. He had no rake-off, so to speak. Today it is different. Actors in the higher categories could donate considerable sums yet be able to deduct from their income tax returns such sums that it would make their contributions almost negligible. Nor need they feel that they are being unfair to their government in doing this. After all, each beneficiary would be one more off the list of state or federal aided persons.

For years I have cherished the idea that some Britisher or Foreigner who had accumulated a fortune in this country would found and endow such a home as the Edwin Forrest; or if not an individual, then a group, Charles Chaplin. . Greta Garbo . . George Arliss . . Marlene Deitrich . . Mary Pickford . . Ronald Colman . . "inter alii" (Scotch for you, me and the other fellow). How glorious to give a lasting memento of their gratitude to the country and calling that had been good to them.

When I voiced this idea at the committee meeting, I was voted down by the American members. But I'm so used to being voted down that I've grown to like it. They tell me that when anyone agrees with me I take on the appearance of a startled rabbit. I sit on my haunches and perk my ears.

Percy Williams, who founded the beautiful home at Islip, L. I., was not even an actor, but a manager and, incidentally, a Britisher.

ANOTHER possible idea for creating a substantial fund would be to grant any individual subscribing one thousand dollars or more a preferential right to a place in the home should he be in necessity after he or she had arrived at sixty-five years of age, or for any reason had become incapacitated.

It should be kept in mind that the interest on this thousand dollars would be used by the home from the time of its donation and many who subscribed would never claim benefit.

Thanks to automobiles and the poor quality of liquor, only a few reach the alloted span of three score years and ten.

It would be a grand thing if some big hearted soul would found a small cottage on the same estate but run quite separately for the care of T. B. patients.

I picture a main building with living room or lounge, dining room, kitchen, etc., quarters for married couples and two wings—one for women, the other for men. It might be advisable to have them distinctly separate. You can't tell what these boys of 70 would be up to these days and the girls of 60 are not much better.

The main point is this—in the East there are three homes for those who cannot continue to fight the battle of life. The West has none. What should we do about it?

The Actors' fund of America provides in the East outdoor relief as does the Motion Picture Relief Fund here.

I FEEL so keenly about this idea of a home that I am sending a cheque with this scribble to the GUILD MAGAZINE. The cheque is not for so great an amount as I could wish; but it is all I can afford and most happy I am to start this project on the way.

Well, ladies and gentlemen, the game is started. "Roll, bowl, or pitch" in your cheques for 10,000, 5,000 or whatever your income warrants.

If you wish, you can make a fine job of this; create a monument that would last through the years and bring credit not only to the founders but to our calling.

"I feel so keenly about this idea of a home that I am sending a cheque with this scribble to the Guilds' Magazine. The cheque is not for so great an amount as I could wish; but it is all that I can afford and most happy I am to start this project on the way."

The cheque for a substantial amount was made out to "The Old Actors' Home of California." It will be held until others are received when an account will be opened in that name.

The Theatre Could Die Tomorrow - - -

By Melvyn Douglas

. . . Who has been in the theatre for 17 years and in pictures for five, presents some well-considered ideas.

ALMOST everybody agrees that the film industry needs the theatre. It is so thoroughly concurred in that it is practically an axiom, both on Broadway and on Hollywood Boulevard.

So completely is the industry sold on the idea that some of the studios back plays in New York so as to assure themselves of a source of both acting talent and story material. There is a deep conviction that if the theatre perished under the pressure of movie-house competition, it would be little short of disaster in Hollywood.

To me, it is a very mistaken idea. The theatre could die tomorrow and the picture business would hardly know it. The theatre might be lamented—undoubtedly it would be—but as for the effect its demise would produce, there would be none at all.

It has nothing that the screen could not very well get along without.

But before I go into such a thesis I want to emphasize that I don't mean that I don't like the theatre. I spent some 14 years on the stage and I return to it now and again either to act or direct. So, as a matter of fact, the stage is very dear to me.

But I do feel that it is no longer important to pictures.

LET'S consider the reasons that have been advanced for the proposition that the picture industry, in its own interest, keep the theatre alive.

One such reason is that the best story material comes from the theatre. But does it? A glance at the best pictures of the past year or so fails to show that the stage has made the greatest contribution.

"Captain Blood", "A Tale of Two Cities", "The Great Ziegfeld", "Mutiny on the Bounty", "Lives of a Bengal Lancer", "Rhodes", "The Ghost Goes West", and many others either you or I could name—all of them were fine pictures. And yet not one of them came from the theatre.

The screen today is getting most of its story material from novels, short stories or original manuscripts. And the original stories, of course, are almost exclusively a Hollywood product written by local screen writers.

Even when a story comes to the screen from the theatre it has to be so completely differently handled that it is no longer the same as the play. Pictures, in their development of a story, are entirely different from the theatre. In fact, they are more nearly related to the novel or the long short story than to the stage.

Now let's consider the question of acting talent. It is a certainty that one doesn't have to be trained in the theatre to win top success in films. The fact that there are at least half a dozen big stars who have had nothing to do with the theatre is the best proof of this.

Norma Shearer, Joan Crawford, Greta Garbo and Myrna Loy are among them. Katharine Hepburn also really belongs in the group, for she has done comparatively little on the stage.

These people might not prove as effective on the stage, without further stage training, but they are effective on the screen. And that's the point. They are very capable actors and actresses in the medium in which they express themselves—motion pictures.

After all, the film industry isn't interested in whether or not they also are good stage performers.

THE industry hires performers from the theatre, not because it wants them to do the same kind of acting in pictures, but because they have learned the broad principles of all acting, and thus, theoretically at least, are in a better position to adapt themselves to the screen than a person totally without experience.

As a matter of fact most of the young talent coming to pictures from the theatre today is of little value except as promising undeveloped material. They don't know how to act. They have been snatched up before they learn how.

Acting like practically every other line of work, isn't a thing that can be learned in a day. I have been acting for 17 years. Yet it's only in the last three or four years that I have felt that I actually had my business at my finger tips.

Hence, when a studio takes a young actor from the stage it hasn't employed an actor. It merely has employed a man who, by virtue of having enough desire to act to get on the stage, shows signs of becoming one. It is an arrangement that has been convenient to the studios. It is better than picking a man at random, more or less off the street.

But the industry certainly does not have to rely upon that method as a means of getting its talent. It could stop tomorrow without causing a ripple in the orderly workings of the picture business. The thing motion pictures must do—and it would be a much better system than the present one—is develop a very sound institution for the training of its acting recruits.

> **"The theatre could die tomorrow and the picture business would hardly know it. The theatre might be lamented--undoubtedly it would be--but as for the defect its demise would produce, there would be none at all."**

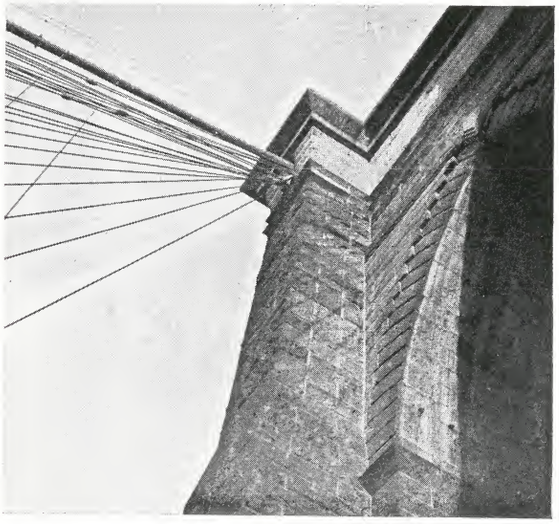
THE theatre is not the only possible school. Nor are the schools the studios have conducted thus far. With perhaps one or two exceptions, they have, in fact, been practically useless.

I don't see any reason why actors can't be trained to act before the camera, just as in the old days dramatic schools and stock companies trained them for the stage. But it's ridiculous to think that they can be made screen actors by putting them in two or three plays.

They are not ready for pictures until they have a good knowledge of the things that go into acting before the

(*Continued on Page* 27)

See the Birdie Department



(Right)
"JEEVES"
MAURICE A. HANLINE
Leica

(Left)
"THE BRIDGE"
ROUBEN MAMOULIAN
Zeiss-Ikon

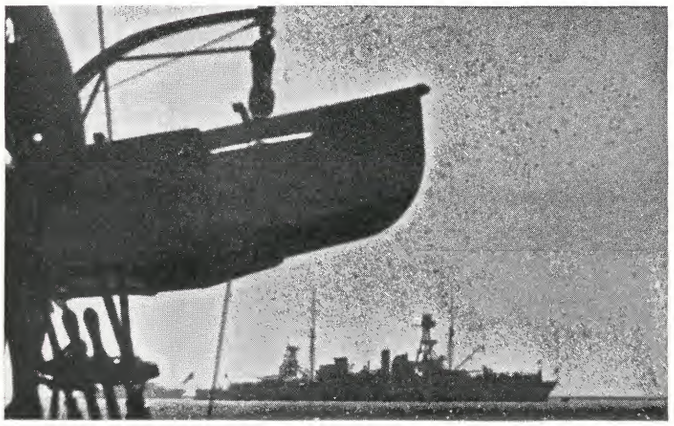
(Below)
"COTTON TREE—JAMAICA"
CAPTAIN RICHARD DAY
Leica





(Below)
"THE NAVY"
EARL FELTON
Leica

(Below)
"SEASCAPE
ENSENADA"
GLORIA STUART
Leica





Best Performance of April

A TIE for first Honorable Mention and four players honored from but two of the pictures makes the poll of the members of the Screen Actors' Guild for the Best Performance of April unique in the eleven month history of the awards. The members balloted on the 32 pictures released as Los Angeles first runs between March 23 and April 17.

Luise Rainer again wins an award—this time as the Best Performance of April for her work as Anna Held in "The Great Ziegfeld" which was produced by Metro-Goldwyn-Mayer. Last July, in the second month of this poll, Miss Rainer received the second Honorable Mention for her work in "Escapade". That picture, incidentally, was her first American screen appearance.

Tied for first Honorable Mention this month are William Powell and C. Aubrey Smith. Mr. Powell portrayed the role of Florenz Ziegfeld in "The Great Ziegfeld", while Mr. Smith played the Earl of Dorincourt in "Little Lord Fauntleroy", which is the premier screen effort of the newly organized Selznick-International Corporation.

For his performance of Mr. Havishan in "Little Lord Fauntleroy," Henry Stephenson was mentioned on the third greatest number of ballots which earned for him the award of Second Honorable Mention.

WHILE 13 of the 32 pictures contained performances worthy of mention according to the ballots of the members voting, 22 players received one or more votes. Of this group, four were singled out of "The Great Ziegfeld", three out of "Petticoat Fever", and two from each of the following: "I Married a Doctor", "Little Lord Fauntleroy", "The Prisoner of Shark Island" and "Rhodes."

Again the votes seem to favor the actors. With Miss Rainer repeating and thus equalling the record of another actress, but nine women and 25 men have received this honor from their fellow craftsmen to date. Actually, 37 awards have been made, there having been three ties.



Luise Rainer
as Anna Held in
"THE GREAT ZIEGFELD"
Produced by Metro-Goldwyn-Mayer

HONORABLE MENTION

William Powell
as Florenz Ziegfeld in
"THE GREAT ZIEGFELD"

C. Aubrey Smith
as the Earl of Dorincourt in
"LITTLE LORD FAUNTLEROY"
Produced by Selznick-International
Released by United Artists

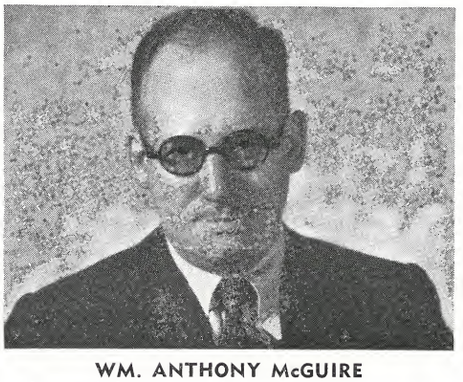
Henry Stephenson
as Mr. Havishan in
"LITTLE LORD FAUNTLEROY"

Best Screen Play of April

TWO previous winners share honors this month with three others as the writers of the Best Screen Play of April as selected by the vote of the members of The Screen Writers' Guild. Just as in the poll of the members of the Screen Actors' Guild (see above) the writers this month voted a tie to two screen plays for second Honorable Mention.

Winning almost by a unanimous vote, "The Great Ziegfeld" is given the nod for the Best Screen Play of April. It was written by William Anthony McGuire, who also wrote the original story, for Metro-Goldwyn-Mayer. McGuire, who, according to the publicity stories, spent two years on the production and the screen play, was the scenarist of "Little Man What Now?" and the original story author of "I Believed in You", "Money Means Nothing", "Embarrassing Moments" and "Let's Be Ritzy" in the past two years.

First Honorable Mention, according to the votes, goes to Hugh Walpole for his screen play of "Little Lord Fauntleroy," the first picture produced by Selznick-International. Mr. Walpole has written, either alone or in collaboration, the screen plays of "David Copperfield" and "Vanessa — Her Love Story."



WM. ANTHONY McGUIRE
Original Story and Screen Play Writer of
"THE GREAT ZIEGFELD"
Produced by Metro-Goldwyn-Mayer

HONORABLE MENTION

"LITTLE LORD FAUNTLEROY"
Screen Play by **Hugh Walpole**
Based on the Novel by Frances Hodgson Burnett
Produced by Selznick-International
Released by United Artists

"LOVE BEFORE BREAKFAST"
Screen Play by **Herbert Fields**
Additional Dialogue by **Gertrude Purcell**
Original Story by Faith Baldwin
Produced by Universal Pictures Corp.

"THE PRISONER OF SHARK ISLAND"
Screen Play by **Nunnally Johnson**
Based on the life story of Dr. Samuel Mudd
Produced by 20th Century-Fox

Tied for second Honorable Mention are "Love Before Breakfast" and "The Prisoner of Shark Island". Herbert Fields, who is credited with the screen play of the former, and Nunnally Johnson who wrote the latter picture, have previously been singled out for awards by the members of The Screen Writers' Guild. Gertrude Purcell is credited with the additional dialogue on "Love Before Breakfast".

Mr. Fields won a previous award for his collaboration on the screen play of "Hands Across the Table." He has also received screen credit, either alone or in collaboration, for the screen plays of "People Will Talk" and "Mississippi." Mr. Johnson's previous award was for "Thanks A Million." Other of his recent credits, either alone or in collaboration, are: "Baby Face Harrington" and "The House of Rothschild." Among Miss Purcell's recent credits are "If You Could Only Cook", "She Was a Lady" and "The Girl Friend."

Fourteen of the 32 pictures released in Los Angeles between March 23 and April 17 received one or more ballots in the voting, which is the eleventh since this feature was established.

THE LIST OF LOS ANGELES RELEASES APPEARS ON PAGE 25

A Chapter On Radio

By Homer Croy

. . . Internationally known author, screen writer and more recently, radio script writer.

DRIBBLES of radio money are beginning to flow into the pockets of screen writers, constituting a soothing feeling. The money isn't mountainous, but it promises to grow larger and is well worth asking to dinner.

Radio uses up material faster than that old debil Screen, and the material is getting good and scarce. Naturally it uses reams of office-written stuff, and its value is what you surmize. It is beginning to pass its plate for helpings from novels, the stage, and from the screen.

Oddly enough the fact that a story has been on the screen doesn't hurt it for radio. In fact it steps it up. There's nothing radio would more like to do than to air "Mutiny on the Bounty". The theory is that radio audiences are familiar with it and like to hear it all over again from the vantage point of a rocking-chair. In fact, the better known a story is, the better the rocking-chair likes it.

And it's pie to turn a screen script into a radio script. Radio can make the same quick transitions the screen can, and the dialogue fits in neat and pretty.

It would seem a simple matter, then, to get the rights to a screen play and put the story on the air. But it's not quite that easy. First, the film companies usually air scenes from a story soon after it is made—teasers they are, really—and look with a tremendous frown upon doing a screen story in full on the air. "Hollywood Hotel" is an example of the way screen stories are put on the air immediately after, or before, release.

But the end is not yet. The radio companies, on the other hand, are perfectly willing to buy a screen story a year after it has been released, when presumably it has slipped from the screen. And here is where the screen author comes in. *All screen writers should reserve radio rights to originals.* Of course material written on the back of a pay envelope is different, and seemingly the author would have no claim to it.

NOW we have arrived at the point where you have written an original, a year has passed since it hit the screen, and a radio company comes around and asks for it respectfully. The author and the film company should share. What the percentages should be is a matter of opinion. Suppose the film company got twenty-five percent; or one third, or one half. The price is not large; at least, at the present, but it does run from five hundred to a thousand dollars, and neither the film company nor the author has to turn a hand. In fact, a film company would probably welcome a bit of publicity for a picture during its old age.

I went to Don Clark, South Swall Drive boy, and asked him about this problem of screen plays being fetched to the dial, and he took me by the hand and led me into the inner sanctum. He is the Big Boy out here in radio writing; has just finished twenty broadcasts for Leslie Howard, and knows his way around. He says that a radio company could put "Little Lord Fauntleroy" on the air tomorrow night if it wanted to, whether David O. Selznick and Katharine Brown liked it or not; that is, if the author's estate reserved the radio rights. But—and now the catch—it could not use the screen dialogue. He himself ran up against this in "The Scarlet Pimpernel". The story had been screened, and he was chosen to make a radio play of it from the book. But he found the screen ending had been changed from the book; he could not use that because it belonged to the film company, and he did not like the book ending. So he walked in the middle. Leslie Howard played the lead (he seems to be the most radio-active of all the Hollywood dramatic personalities).

RADIO money is constantly drifting in to the Hollywood boys and girls for copyright material. It isn't large, but the pretty part is that the demand is constantly increasing. Radio has gobbled so much material that radio story editors are beginning to have the shakes. I haven't figures on this, but I'll wager a dinner at Simon's that a hundred old plays and stories were consumed during 1935. Mary Pickford herself must have eaten a dozen. And I speak only of the networks, not the locals who are also at the pie counter.

The oldest of the plays I have heard of being aired is "The Lion and the Mouse". Why lawsy! it's so old some of you never even saw it. How well I remember opening night. . . And here's an item about it: in the neighborhood of $500 was paid for the radio rights for one performance.

And a pleasing fact is that you can sell the radio rights over and over. NBC has handed James Hilton money three times for "Mr. Chips".

And that brings us to another interesting question: if you have an old play out in the smokehouse, how much should you get for it? This business of buying old plays and old stories is so new there is no price tag, but I can give you an idea as to what some of the hams have sold for. Everybody tells me I will get into trouble if I quote prices, but I am doing this in order to help straighten out this incohate business of radio rewards and that we members may have a lamp to our feet.

Price depends on several factors: is it an hour program or a half-hour program? Is it for a star, or for somebody who has just happened to drop into the studio? (You don't have to worry about relatives; radio hasn't learned that yet.)

(*Continued on Page* 26)

"Radio money is constantly drifting in to Hollywood boys and girls for copyright material. It isn't large, but the pretty part is that the demand is constantly increasing. Radio has gobbled so much material that radio story editors are beginning to have the shakes."

Annual Meeting May 24th

Officers To Be Elected, New Affiliation And Contract Revisions To Be Discussed

Election of officers for the coming year, selection of eleven members for the Board of Directors and presentation to the membership for approval of the changes in by-laws made during the past year will be the features of the annual meeting of the Screen Actors' Guild, Inc. Following is the official notice of meeting:

The postponed annual meeting of the Screen Actors' Guild, Inc., will be held at the Hollywood Masonic Temple, 6840 Hollywood Blvd., on Sunday, May 24th, 1936, at 8:30 P. M., for the purpose of electing officers for the coming year, and eleven directors to serve for three years and one director to serve for the unexpired term of Arthur Byron, who has permanently returned to New York.

By-Law changs made during the past year will be presented to the membership for approval. The meeting also will transact such other business as may come befor it.

The Nominating Committee, appointed by the Board of Directors, has chosen the following slate:

President—Robert Montgomery.
1st Vice-Pres.—James Cagney.
2nd Vice-Pres.—Claudette Colbert.
3rd Vice-Pres.—Chester Morris.
Secretary—Kenneth Thomson.
Asst. Secretary—Boris Karloff.
Treasurer—Noel Madison.
Asst. Treas.—Murray Kinnell.

Directors
(To Serve Three Years)

Humphrey Bogart	**Dudley Digges**
James Cagney	**Frank Morgan**
Claudette Colbert	**Chester Morris**
Joan Crawford	**Pat O'Brien**
Robert Montgomery	**Edward G. Robinson**
	Kenneth Thomson

(To Serve Two Years)
Walter Connolly

A candidate for office or for any of the twelve vacancies on the Board may be nominated by five Senior Guild members in good standing. Nominations must be filed at the Guild office before 5 P. M., May 20th, 1936.

Only Senior members in good standing to May 1st, 1936, are entitled to vote.

All Guild members are invited to attend the meeting.

Important

All Members Screen Actors' Guild

ANNUAL MEETING

Hollywood Masonic Temple,
6521 Hollywood Blvd.

Sunday, May 24, 1936

8:30 P. M.

ELECTION OF DIRECTORS TO SERVE 3 YEARS

ELECTION OF OFFICERS

BY-LAW CHANGES WILL BE PRESENTED FOR APPROVAL

Notify The Guild

Guild members returning to the legitimate theatre are requested to notify the Screen Actors' Guild office of their intention before leaving for the East. As Equity dues are paid through the Guild office while you are in pictures, this will prevent any misunderstanding regarding dues payments while members are working in the theatre.

Interesting Speeches, Elections, At Junior Guild Annual Meet

A galaxy of interesting speeches and the election of officers and the Board of Directors without opposition featured the Annual Meeting of the Junior Screen Actors' Guild held Sunday, April 19, 1936, in the Hollywood Masonic Temple auditorium at 8:30 P.M.

Inasmuch as no opposition slate had been filed, the secretary cast one ballot which automatically placed in office the following:

OFFICERS

President—Pat Somerset
1st Vice-Pres.—Bob Ellsworth
2nd Vice-Pres.—Jay Eaton
Sec.-Treasurer—Aubrey Blair
Asst. Secretary—Nate Edwards

BOARD OF DIRECTORS

Dick Allen	**Bud Winters**
Louis J. Becker	**Harry Mayo**
Jack Cheatham	**Jack Mower**
Helene Caverly	**Lee Phelps**
Betty Blair	**Max Pollack**
Oliver A. Cross	**Jean Valjean**
Larry Emmons	**Flo Wix**
Mel Forrester	**Pat Somerset**
Peter Gardner	**Bob Ellsworth**
Sam Garrett	**Jay Eaton**
Charles Graham	**Aubrey Blair**
Mabel Ingraham	**Nate Edwards**

In addition the following ten Directors carry over to fill out unexpired terms: Red Burger, Peter Du Rey, Charles Drubin, Nate Edwards, Major Phillip Kieffer, Bill O'Brien, Harvey Parry, Lee Powell, Larry Steers and Bee Stephens.

The meeting was called to order by the President, Pat Somerset, who read his annual report. Aubrey Blair, the next speaker discussed the Guild's program.

Organization was discussed by the next two speakers, J. W. Buzzell, Secretary of the Central Labor Council, and C. S. Hines, organizer of the Central Labor Council. Bringing out the fact that it was necessary for the heads of unions to lay out a program and to follow it cautiously and slowly, Neil Haggerty, Secretary of the Building Trades Union, next addressed the members.

Members Apprised Of Equity Rulings On Little Theatres

The following ruling concerning the work of members in little theatres made recently by the Board of Directors is called to the attention of members of the Screen Actors' Guild:

"The Guild-Equity contract provides that all Guild members who appear on the legitimate stage must join Equity.

"Equity recently has issued new rulings regarding 'little' theatres which require payment for services.

"Before you agree to appear in **any** 'little' or 'community' theatre, consult the Guild office for a ruling on your status.

"This applies to both Junior and Senior members.

"Failure to observe this ruling may cause expulsion from the Guild as well as from Equity.

"—Board of Directors, Screen Actors' Guild."

78 Join Senior Guild During Month; 18 Jrs.

Showing the effects of the agreement recently concluded with Equity, the membership of the Screen Actors' Guild has been increased by 96 during the past month. Of this number, 78 were Senior Guild members, while 18 became Junior Guild members. During the past month all members of Actors' Equity Association employed in motion pictures were informed of the provisions of the Equity-Guild contract affiliation, and those who did not already hold Screen Actors' Guild memberships, joined.

In Memoriam

Karl Morse
Ida Josephson
Fred Lindstrand
O. P. Heggie
Bob North
Jack Ginivin
William Robyns
Edmund Breese
Tammany Young
Albert Richman
Arnold Gray
William Ingersoll

IT IS THE DUTY OF EVERY MEMBER TO ATTEND AND VOTE AT THE ANNUAL MEETING MAY 24th.

Screen Writers' Amalgamate

Committee Meets Silence In Effort To Reach Producers

Acting upon instructions received from the membership at the Annual Meeting, May 2, 1936, the Executive Board appointed Ernest Pascal, Samson Raphaelson and Seton I. Miller as a committee to contact producers in an effort to negotiate a Fair Minimum Basic Agreement for writers. This committee immediately dispatched a letter to all major producers requesting a discussion of the matter.

The producers, despite the protestation that their only desire was for harmony in the industry, completely ignored the communication. Even more eloquent than their silence was a speedy move to form another organization of writers, the so-called Mankiewicz group.

Mankiewicz and his group already are stating they have a deal with producers. We leave it to the judgment of intelligent members as to the value of such a "deal". That the organization is or is not producer inspired is immaterial, but we do point out the similarity of this tactic with the third rule suggested by E. F. Albee in 1919 to smash the legitimate actors' union: "Organize a rival association headed by as many prominent players as can be gotten together quickly." (See the article on page 3 of this issue.)

High Price of Voting

For the privilege of being a member three days, a writer at 20th Century-Fox paid The Screen Writers' Guild more than $100 (active initiation fee and first quarter dues). This man joined the organization as an active member one day before the Annual Meeting. He voted at the meeting and resigned the next day.

Reports On Ryskind Contract Clarified

Varying reports have been spread around Hollywood and printed in the trade press regarding the contract Morrie Ryskind signed with Universal. The facts on this matter are as follows:

Mr. Ryskind was offered a long term writer-director-producer contract which he refused, because of his obligation to the Guild which at that time had not rescinded Article XII. After due consideration, the studio rewrote the contract limiting the period of Mr. Ryskind's obligation as a writer under the deal to May 2, 1938.

Table of Membership

The membership of The Screen Writers' Guild, a California corporation, at the time of going to press (May 10) is as follows:

Active Members 350
Associate Members 480

Active members are those who have been employed in screen writing in a motion picture studio for 3 or more months

Associate members consist of those not on the active lists, and directors, producers, actors, etc. who have at one time or another written for the screen, or have authored any type of original material.

The total membership of the Guild has been decreased by 113 in the past month due to resignations, etc. Of this latter group, 72 are active members while 41 are associate members.

Executives, Board Unanimously Elected At Annual Meeting

By a unanimous vote of the more than 300 active members of The Screen Writers' Guild who attended the annual meeting May 2, 1936, the ticket proposed by the nominating committee was elected for the coming year. Ernest Pascal was re-elected president, John Grey, re-elected Treasurer, and Seton I. Miller and E. E. Paramore, Jr., were elected vice-president and secretary respectively.

Seven members of the retiring Executive Board were re-elected which included the four officers mentioned above and Sidney Buchman, Edwin Justus Mayer and Wells Root. Other new Executive Board members are Ralph Block, Lester Cole, Mary C. McCall, Jr., Dorothy Parker, Samson Raphaelson, Robert Riskin and Donald Ogden Stewart.

Miss Parker and Mr. Stewart were appointed to fill the terms of Patterson McNutt and James Kevin McGuinness, who, after being elected to the Executive Board at the annual meeting, resigned. Another member to fill the vacancy left by the resignation of Bert Kalmar will be appointed in the near future.

165 Members In SWG of League

At press time, more than 165 members of The Screen Writers' Guild, a California Corporation, had made application for membership in the Screen Writers' Guild of the Authors' League of America.

Become Part Of Authors' League Of America At Special Session May 8; Board Rescinds Article 12

The voting of an amalgamation with the Authors' League of America as well as the suggestion that the Executive Board immediately rescind Article XII were the features of a special meeting Friday evening, May 8, at the Hollywood Athletic Club. The assembly consisted of active members of The Screen Writers' Guild who had not resigned, whose dues were paid up as of January 1 and who were working in studios. All such members were informed to attend the session by telegrams dispatched early in the day.

The reason that only paid up active members working in studios were invited to this informal, non-legal meeting was that the Executive Board felt that these loyal members had been fighting in the front line trenches against daily coercion and intimidation by producers and their opinion was desirable in order to guide the action of the Board as to how the Screen Writers' Guild should beat an orderly, strategic retreat in case the powerful weapon of Article XII was abandoned.

It was the sentiment of this meeting that it was a futile and romantic gesture to continue to bind the loyal members to Article XII while the disloyal members and those who had resigned would be in a position to sneak in and take the jobs of the loyal group.

It was the further sentiment of the meeting to keep The Screen Writers' Guild, a California corporation, intact but to urge all members to make immediate application for membership in The Screen Writers' Guild of the Authors' League of America. Thus, instead of voting amalgamation with the Authors' League en masse, members would enter this powerful body individually.

Of the ninety-two actives present at this meeting, about sixty were already members of the Authors' League of America. Thirty people who were not as yet members of this organization signed applications to join after the meeting. Every person present at the meeting who already was a member of the Authors' League signed a new application in order to confirm the application previously made.

Immediately at the conclusion of the session, the following wire was sent to all members of the organization:

THE EXECUTIVE BOARD OF THE SCREEN WRITERS' GUILD LAST NIGHT FRIDAY RESCINDED ARTICLE XII THEREBY RELEASING YOU FROM ANY FURTHER OBLIGATION TO REFUSE CONTRACTS EXTENDING BEYOND MAY SECOND NINETEEN THIRTY EIGHT STOP THE BOARD AT A MEETING OF PAID UP ACTIVE MEMBERS VOTED TO ACCOMPLISH AMALGAMATION WITH THE AUTHORS LEAGUE AT ONCE AND THE BOARD RECOMMENDS TO ALL LOYAL MEMBERS IMMEDIATE APPLICATION BY THEM FOR MEMBERSHIP IN THE AUTHORS' LEAGUE SCREEN GUILD STOP APPLICATIONS ARE BEING MAILED TO YOU.

THE ECECUTIVE BOARD
SCREEN WRITERS' GUILD.

An application blank is printed on this page and you are urged to apply for membership in the Screen Writers' Guild of the Authors' League of America at once.

Application For Membership in The Authors' League of America

The undersigned hereby applies for membership in The Authors' League of America, Inc. and agrees to abide by its Constitution and By-Laws. If the undersigned is already a member of The Authors' League of America, Inc. this application shall ratify such present membership.

.....

Dated at Los Angeles.....

THE SCREEN WRITERS' GUILD

Extra Wage Schedules Now In Effect

ASSISTANT directors, production managers and casting directors have been offering extras less than the wage scale established by N.R.A., according to information received by the Junior Screen Actors' Guild. It is claimed by the studio employees that this wage scale no longer is in force inasmuch as the N.R.A. is out of existence. These are false claims. The wages established under the NR.A. are still recognized by all major studios.

At the time the N.R.A. was declared unconstitutional, the Producers' Association called a meeting of its members and all agreed to continue the same schedules of pay. Their decision was written into the records and published in the newspapers under their signatures. Thus it became a binding agreement between the Producers' Association and the workers until further notice. And again, on February 27, 1936, at the annual meeting of the Hays organization, this matter was considered and it was agreed to continue the wage schedules. This was written into the minutes of the organization as well as being publicized through the newspapers.

In a further meeting, on March 26, all production heads were notified that this wage scale remained in force, and that violations should not be tolerated. Yet, with all this, certain minor employees of the studios have violated the established rates of pay.

As a result, we have prepared the following schedules for our members, which we suggest all extras should study and keep. If any employee of any studio attempts to receive your services for less than the schedule, please notify the Guild office at once.

THE following is the wage scale that is now in force:

$15.00 Women

Evening gowns, complete—Requiring suitable wraps, fur or otherwise—no shawls or mufflers.

Dinner gowns, complete—Requiring suitable wraps, fur or otherwise—no shawls or mufflers.

Formal afternoon clothes, complete—Requiring suitable wraps, fur or otherwise.

Suitable street clothes—All types requiring furs or fur coats.

$15.00 Men

Full dress complete.
Tuxedo complete.
Cutaway complete.
Boulevard complete.
Riding Habit complete.

NOTE: The above to include top coat, silk hat, muffler, cane, gloves, et cetera.

$10.00 Women

Character

Spinsters.
Small town teachers.
Period wardrobe, et cetera.
Police matrons.
Landlady.
Hag beggars.
Waitresses.
Social type.
Professional dancers for musicals or show girls.

Dress

Light and dark street clothes.
Light and dark coats.
Bathing suits, including robe, slippers, etc.
Lounging pajamas, robes, slippers, etc.
Palm Beach or light suits.
Sport clothes.

$10.00 Men

Character

Ministers.
Small town Judges.
Period wardrobe, etc.
Detectives.
Gangsters.
Roman Guards.
Eccentric people.
Waiters.
Butlers.
Social types.
Professional dancers for musicals.

Dress

Light and dark business suits.
Light and dark overcoats.
Bathing suits, including robe, slippers, etc.
Lounging pajamas, robes, slippers, etc.
Palm Beach suits.
Flannels.

$7.50 Women

Costumes Furnished: Peasants, Period sets, etc.



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WHAT IS IT?—A plan whereby members will be delivered the "Wine of the Week" (chosen as the best of its kind) for 13 weeks. A booklet suggesting use of the wine and complementing foods with each bottle.
WHY?—A chance to experiment, to find the wine YOU like, inexpensively.
HOW MUCH?—$10.50 for 13 weeks, 13 bottles of finest California wine including a choice 1927 champagne—and special price privileges on quantities.
WHEN?—Starts May 4th. Phone OXford 7068—or come in to join up.
WHERE?—Mike Elwood's exclusively!

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Ordinary Street Sets: Light and dark street clothes, sport clothes, bathing suit, light and dark coat.

$7.50 Men

Costumes Furnished: Period sets, etc., Soldiers, Sailors, Policemen, Firemen.

Ordinary Street Clothes: Light and dark street clothes, flannels, bathing suit, light and dark overcoat.

$5.00 Men, Women

Any group of miscellaneous people where no costumes fitting or interviews are involved, but if costume fitting is required the costume shall be fitted the same day the person works.

Speaking Lines

"'Extra Players,' $7.50 per day, with this minimum graded upward according to the character and importance of the performance and the personal wardrobe required, the minimum for Class A "dress" people to be $15.00 per day; provided that, if any "extra player" employed as such is required to play a part or bit with essential story dialogue, such "extra player" shall not be deemed to be an "extra player" and shall become a "bit player," and his compensation shall be fixed by agreement between such player and the Producer before the part or bit is undertaken, but the minimum compensation to such "bit player" shall not be less than twenty-five dollars ($25.00)."

Several cases have been filed in our office whereby an assistant director offers less than $25.00 when an extra speaks a line. When the assistant makes this offer, he is breaking the contract between the studio and its workers and we are informed by legal counsel that this wage scale can be collected in any court as long as it stands as an agreement between employer and the employees.

All Guild Members—Keep this copy of your wage scale and if any employee of any major studio tries to chisel this wage scale, please notify our office at once.



THE four station remote control sytem installed in my home by the Hansen Music Company gives no end of satisfaction. It adds a touch of practical magic to modern comfort and pleasure.

Sincerely,

Dick Powell

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Free Parking in Rear—Private Driveway . . . Service at Your Home

The Truth About Tuller

(*Continued from Page 5*)

certed action, either socially or by way of business, with their former employer, and this lattter act, in its essence constitutes the primary boycott.'

"THE direct object or purpose of a combination furnishes the primary test of its legality. It is not every injury inflicted upon third persons in its operation that renders the combination unlawful. It is not enough to establish illegality in an agreement between certain persons to show that it works harm to others. An agreement entered into for the primary purpose of promoting the interests of the parties is not rendered illegal by the fact that it may, incidentally, injure third persons . . . A laborer as well as a builder, trader, or manufacturer has the right to conduct his affairs in any lawful manner even though he may thereby injure others. So several laborers and builders may combine for mutual advantage, and, so long as the motive is not malicious, the object not unlawful, nor oppressive and the means neither deceitful nor fraudulent, the result is not a conspiracy although it may necessarily work injury to other persons. The damage to such persons may be serious—it may even extend to their ruin—but if it is inflicted by a combination in the legitimate pursuit of its own affairs, it is *damnum absque injuria.*' (*National Fireproofing Co.* vs. *Mason Building Assn.*, 169 Fed. 259, 265 (26 L.R.A. (N.S.) 148, 94 C.C.A. 535).)

" 'An association of individuals may determine that its members shall not work for specified employers of labor. The question ever is as to its purpose in reaching such determination. If the determination is reached in good faith for the purpose of bettering the condition of its members and not through malice or otherwise to injure an employer, the fact that such action may result in incidental injury to the employer does not constitute a justification for issuing an injunction against en-

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forcing such action.' (*Bossert* vs. *Dhuy,* 221 N.Y. 342, 359 (Ann. Cas. 1918D, 661, 117 N. E. 582).

"In this state, the doctrine has been announced even more broadly. In the case of *Parkinson Co.* vs. *Building Trades Council,* 154 Cal., at page 599 (16 Ann. Cas. 1165, 21 L.R.A. (N.S.) 550, 98 Pac. 1045), it is said: 'In case of a peaceable and ordinary strike, without breach of contract, and conducted without violence, threats, or intimidation, this court would not inquire into the motives of the strikers—their acts being entirely lawful, their motives would be held immaterial.' "

IN our opinion, also, the proposed amalgamation would not come under the laws of the United States as to interstate commerce. However, if it does, the Clayton amendment to the Anti-Trust Law, passed by Congress in October, 1914, provides as follows:

"Antitrust laws not applicable to labor organizations. The labor of a human being is not a commodity or article of commerce. Nothing contained in the antitrust laws shall be construed to forbid the existence and operation of labor, agricultural, or horticultural organizations, instituted for the purposes of mutual help, and not having capital stock or conducted for profit, or to forbid or restrain individual members of such organizations from lawfully carrying out the legitimate objects thereof; nor shall such organizations, or the members thereof, be held or construed to be illegal combinations or conspiracies in restraint of trade, under the antitrust laws."

The exemption of labor organizations has been consistently upheld by the Courts. In *American Steel Foundries* vs. *Tri-City Trades Council,* 257 U.S. 184, Chief Justice Taft said:

"Is interference of a labor organization by persuasion and appeal to induce a strike against low wages, under such circumstances, without lawful excuse and malicious? We think not. Labor unions are recognized by the Clayton Act as legal when instituted for mutual help and lawfully carrying out their legitimate objects. They have long been thus recognized by the Courts."

Similar language is found in *Duplex Printing Press Co.* vs. *Deering,* 254 U.S. 443, 469, and in *International Organization* vs. *Red Jacket Co.,* 15 Fed. (2nd) 839, 843 (4th cir.).

It seems reasonable, also, to point out that if The Screen Writers' Guild is an illegal combination in restraint of trade, so is the Actors' Equity Association and the Dramatists' Guild. They have done pretty well for a goodly number of years. Yours truly,

(Signed)
LAURENCE W. BEILENSON.
LWB:K

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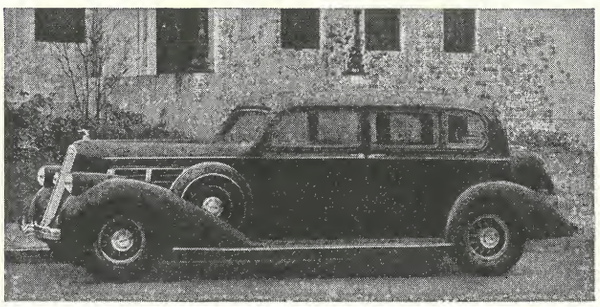
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Cooking A Goose

(*Continued from Page 7*)

No, the screen writers cannot be frightened by the Hollywood Reporter's image of the golden goose . . . "The producers may be wrong, entirely wrong; but WHY disturb the nest of that sweet and lovely bird? Why tempt the loss of those fat salary checks that are paid each and every week?" . . . That is only a hobgoblin to frighten the thoughtless.

Writers happen to be people who think. Like all human beings they are concerned with money, but not money alone, thank God. Always the craft of writing has been a high calling. Since the beginning it has had some relation to life and a deep significance for life. It has entertained, it has laughed and cried, it has given the mind and imagination a voice. And viewed as bread and butter, this craft has kept the wolf from the door about as often as has the business of banking or politics. We are sane people and are not frightened. Neither should the producers be frightened. This golden goose is a myth, a ghost, to haunt the timid. Let us lay the ghost and the goose with a laugh and a little common sense and courage!

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Pascal Asks A Question

(*Continued from Page 4*)

shop, and a fair minimum basic agreement.

The plan to get these aims consists of two parts:

First, the order of the Board pursuant to Article XII of our Code, in which you voted by a 75% vote of all the active members of the Guild, to give the Board the power to put a limitation upon the time contracts could be entered into. Pursuant to that power, the Board made its order fixing the date as May 2, 1938. Although the Board has had power for a long time, it waited until now to exercise it and then only for a period of two weeks. Tonight you will say whether the order of the Board is to stay in effect.

The second part of the plan was a consolidation of The Screen Writers' Guild with the two other recognized writer Guilds of America—the Authors' Guild and the Dramatists' Guild, all to be housed under the single roof of the Authors' League. This is what we call the amalgamation.

Let me make this clear. The Board clearly understands as should the members that in not voting the amalgamation legally tonight, it is thereby releasing the Authors' Guild, the Dramatists' Guild and the Authors' League from any further obligation to cooperate. Any commitments made by them have been contingent upon The Screen Writers' Guild's adoption of the Constitution. However, it is the opinion of the Board that with time the divergent views of the two groups can be reconciled and we will have an amalgamation. More important than any amalgamation, however, is unity within our own ranks. That is the reason the Board came to its decision. We hope you will show that unity by voting Article XII and the principle of the amalgamation.

With both these elements—Article XII and the amalgamation—we felt that we would certainly be able to achieve recognition, Guild shop, and a Fair Minimum Basic Agreement.

If we felt, then, way back last June, that if these things could be brought about we could accomplish our aims, we know now, absolutely that we were right. If Article XII is voted tonight I am of the absolute conviction the Guild will have a deal with producers within six months. Hints of such an inevitable solution have reached us already—the most recent only this afternoon.

IN the course of the past three weeks, as hectic as any three weeks I have ever lived through, we came in contact with hundreds of Guild members—the

(*Continued on Next Page*)

CRAWFORD'S

I tried so hard to act nice
And treat you as I should
But you kept me on ice
And it was doin' me no good.
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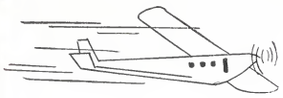
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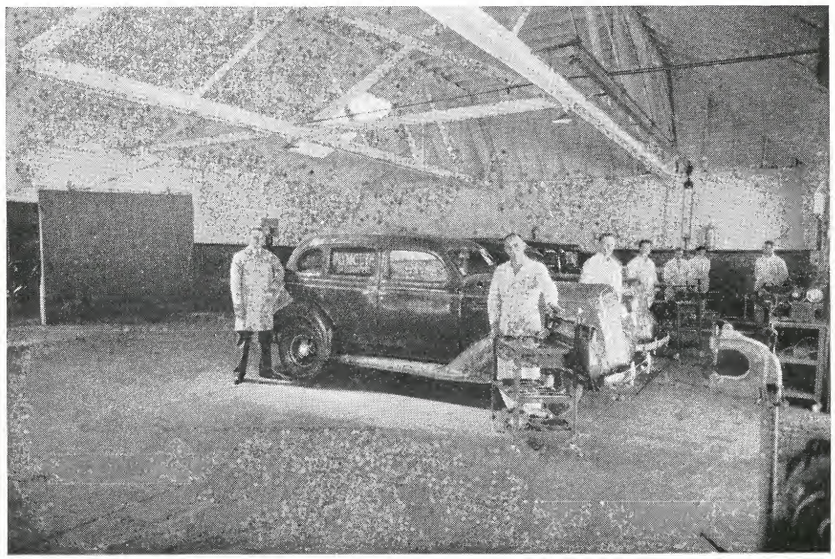
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(*Continued from Preceding Page*)

most important and the least important —and I can say to you that I HAVE MET FEW WRITERS WHO HAVE NOT WHOLEHEARTEDLY DECLARED THAT THEY ARE FOR THE PRINCIPLE OF AMALGAMATION AND FOR RATIFICATION OF ARTICLE XII.

In discussing the plan, a large group of writers expressed the opinion that the new Constitution of the League went too far in the direction of centralization and did not sufficiently preserve the local autonomy of The Screen Writers' Guild. With this position the administration did not agree. It felt that the instrument sufficiently protected autonomy and that it did what was more important, welded the writers of America into a unified whole.

However, the members of this group elected a committee to represent them, and presented to the Board in writing, the points on which they thought the Constitution should be changed. None of the proposals were unreasonable. They represented the viewpoint of a large group of writers in the Guild. This committee pledged the Board that if the amalgamation were postponed until these provisions could be incorporated into the Constitution they would wholeheartedly vote for Article XII, and vote the amalgamation as soon as these changes have been made.

The Guild is not only a democratic organization, it is a cooperative one. We cannot disregard important minorities. We cannot go faster than the general sentiment of the membership wants. Victory by mere numerical strength is not enough. We can only accomplish our purposes if the general sentiment of the writer community of Hollywood is solidly back of us.

Bearing this in mind, the Board agreed to take the vote on Article XII and to vote the principle of amalgamation tonight—but to postpone the legal amalgamation until these changes could be accomplished.

IN this morning's Hollywood Reporter and Variety appeared an advertisement by Miss Bess Meredyth printing an opinion of Mr. Walter Tuller, the attorney for Paramount, saying that the whole Guild plan was illegal and criminal. I pass the fact that Mr. Tuller is one of the attorneys for the producers; I pass the fact that in the past he has represented Mr. Louis B. Mayer, personally; I pass the fact that he is one of the leading reactionaries of the west.

I merely want to tell you a few things. In 1933 when the Guild was formed, an opinion was written by Mr. Ewell Moore and Mr. Beilenson, meeting exactly the points Mr. Tuller made.

If The Screen Writers' Guild were an illegal conspiracy don't you believe it would have been attacked in the courts before now? If The Screen Writers' Guild is a conspiracy, then, also, the Dramatists' Guild is a conspiracy and it has stood the test of ten years without attack.

I have been reading this afternoon the history of the struggles of Actors' Equity in New York. At precisely this same juncture in its history the producers secured Mr. Bainbridge Colby, afterwards Secretary of State, to threaten to sue the members of Equity. At exactly this juncture in its history the producers procured a letter from Mr. Nathan Burkan saying that Equity was an illegal conspiracy. Mr. Colby and Mr. Burkan did not prevail. Equity won in the courts and it won its fight.

If there is any danger to anyone in the courts, it isn't to us. It is to the producers. They have flagrantly violated the Wagner Law in attempting to intimidate and coerce writers.

THE issue is clear. If you want a Guild, capable of protecting your rights, vote Article XII and the principle of amalgamation. If you do not, say so by your votes, so that those men and women who have unselfishly devoted their time and efforts to your interests, may know your will and go about their private concerns.

Personally, I believe in absolute sincerity that if you do not vote for Article XII by a substantial majority tonight you do not want a Screen Writers' Guild at all. For three years the leadership of the Guild has labored to create a sufficient power within the Guild to bring about a reasonable deal with producers. It has been recognized from the Guild's inception that any writer organization without power could never achieve a deal of any nature with producers.

In Article XII, and the plan for an early amalgamation of all writers that power is now being offered to you. If you don't want it you don't want a Guild or anything like the Guild.

Ladies and gentlemen, we have done our work. We have, so to speak, asked you a question. The answer is yours tonight.

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Add to this a sloe-gin jigger
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Then half a jigger Benedictine
To give the sling a silky sheen.
Angostura—a drop or two
(One for me and one for you),
Half a lemon, half a lime
(Daughter! This'll make you climb!)

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MORE FUTURE

Local Boy Makes Good

Few actors in pictures are kept as busy as merry, bright-eyed Roscoe Karns, Paramount featured player who is always sought by other studios the moment he has a Paramount lull. (He is now in Marion Davies' "Cain and Mabel" on his fifth loanout to Warners in a year.)

Mr. Karns, one of the few native Southern Californians before the camera, was born in San Bernardino, educated locally (at USC, after prepping at Harvard Military Academy, from which he'd sneak out at nights and usher at theatres wearing his school uniform) and made his professional debut with Marjorie Rambeau's company in San Diego stock. Traveling north and east, he hit Broadway in "Civilian Clothes," was signed to a film contract and brought back for "Wings" and many other great silent.

The coming of talking pictures found Roscoe Karns playing the Hildy Johnson part in the coast production of "Front Page." Since then he has done outstanding roles in more than 40 sound films.

If young Mr. Karns wears a necktie in a good role, he continues to wear the same tie in every picture until he hits a part he doesn't like. Then he buys another supply of cravats. He is a baseball and



ROSCOE KARNS
A military school uniform led to "Civilian Clothes."

popular fiction fan, and possibly the only actor who has never earned a dime outside of show business.

Roscoe Karns has arranged his future so that he need *never* worry about earning his livelihood outside of his profession. He has provided the safest and most reliable income offered anywhere today for that day when he chooses to take off his lucky necktie, surround it in mothballs.

With Benjamin Leven as his Annuity Counsellor, Mr. Karns has treated himself to a New York Life annuity which will take care of the future without investment worries or any other problems. In selecting the company with which to contract for an annuity, wise Mr. Karns chose the oldest, largest and most dependable life insurance company in America. In picking the annuity counsellor to advise and arrange his annuity, he selected the man who has been consulted by a majority of Hollywood annuity purchasers—Benjamin Leven, largest-volume annuity man in America during 1935.

There is no obligation, there is no attempt to "high-pressure" you, if you call Benjamin Leven (HE. 3862) and ask him to draw up a Schedule of Future Income to fit your requirements and your present ability to purchase.

To Richard - With Love

(*Continued from Page* 8)

ing is rotten, lonely, desperate work; well, as dear old Percy Hammond put it, "Anything that isn't writing is fun." Do it for love, and that's just what you'll get—and your own, at that. Put down six words and cross out four; change those four again and again until they are something near what you mean—they never will be exactly. Maybe you'll have fifteen minutes of elation—sweeter than first April, brighter than running water—until you've deposited your manuscript in the mail box. Then, if it's published, pray for the approbation of the six people in the world you want to like it and the one person you want to like you, and never think about money—just as well, too, for you won't get it. . . . .

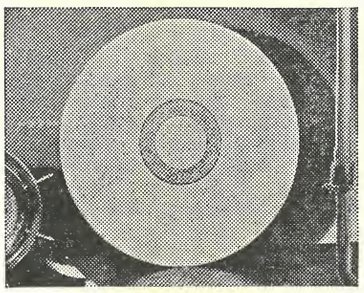
Write for your lovely, rhythmic salary in the moving pictures, and you get it Every week you get it,—pretty. Put down six words and change eight of them; and then have from fourteen to forty people change those eight over and over again. Work at your words all day long, and take them to bed with you at night, and leap from your pillow in the little hours crying, "Oh, God, I've got to do that courtroom scene, and *how* is the district attorney going to outwit Claudette Colbert and marry her?" You needn't worry about those six people that you wanted to like your work; they'll never see it, nor you. Probably you'll forget about those fifteen minutes of elation; it doesn't matter—you won't have them. But you get your salary, and that's what you came for, and that's what you're here to earn. Honest, you understood that, and expected to work for it. You didn't ask for a soft racket. And baby, you don't get it.

Well. Mr. Schayer, as he so resoundingly told us on that Black Saturday night in the Hollywood Athletic Club, has been a successful screen writer for twenty years; his name rings across the continent from Hollywood to Needles. "It's a soft racket," cried Mr. Schayer. I dared not answer him, before all those people. But you get brave in print, and so maybe I can say it—

"Oh, shut your face, Richard Schayer! Shut your face, shut your face, shut your face!"

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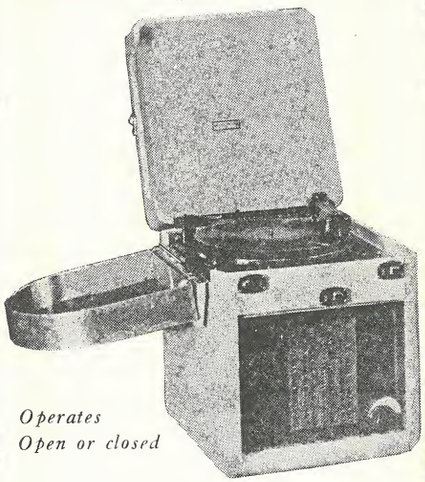
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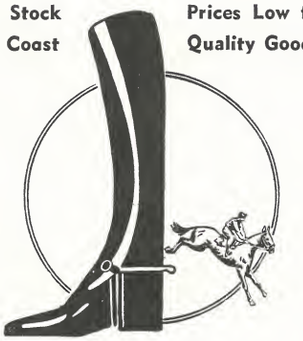
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"Garden Murder Case"—M.G.M.
"Give Us This Night"—Paramount.
"Great Ziegfeld, The"—M.G.M.
"Here Comes Trouble"—Fox.
"I Married a Doctor"—Warner Bros.
"In Paris, A.W.O.L."—Rowland Wagner Prod.
"King of the Damned"—Gaumont-British.
"Laughing Irish Eyes"—Republic.
"Leathernecks Have Landed, The"—Republic.
"Little Lord Fauntleroy"—Selznick International.
"Love Before Breakfast"—Universal.
"Message to Garcia"—20th Century-Fox.
"Murder on the Bridal Path"—R.K.O.
"O'Malley of the Mounted"—20th Century-Fox.
"One Way Ticket"—Republic.
"Petticoat Fever"—M.G.M.
"Pride of the Marines"—Columbia.
"Prisoner of Shark Island, The"—20th Century-Fox.
"Return of Jimmy Valentine, The"—Republic
"Rhodes, The Empire Builder"—Gaumont-British.
"Singing Kid, The"—Warner Bros.
"Snowed Under"—Warner Bros.
"Sutter's Gold"—Universal.
"Thirteen Hours by Air"—Paramount.
"Till We Meet Again"—Paramount.
"Too Many Parents"—Paramount.
"Walking Dead, The"—Warner Bros.
"Witness Chair. The"—R.K.O.

AT lunch hour, Bob Kent, who was working as an extra on the Laurel and Hardy picture, asked Jay Eaton to accompany him. At the front gate they were met by Jean Harper, and Bob told Jay, "Jean is coming with us. You're my best man. We are going to get married."

When they arrived back on the set a little less than an hour later, Laurel and Hardy had heard about the wedding, and, at their request, the newlyweds were not separated. Director Lachman found need for another extra, and the bride finished the day working beside her groom.



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SINCE 1887

A Chapter On Radio

(*Continued from Page* 13)

The rate for old stage plays varies from $50. to $1,000. Why one goes for fifty and another for a thousand depends on a number of conditions; for instance, whether it's a "web" show, or not. Here are three that brought $500 each: "The Guardsman", "The Cardboard Lover", "Springtime for Henry". A. E. Thomas, now laboring at Universal, got about $200 for "Just Suppose".

The old Richard Harding Davis "The Unfinished Story" fetched only $50. Top names bring more. For instance J. M. Barrie has sold two of his things for $250.

BUT that's all in the small brackets for one reason or another. A number of Broadway plays have brought one thousand dollars for one broadcast. If pressed for flat figures, by an author with an old play up his sleeve, I would say he can ask and expect to get from $500 to $1,000. Here's an example: Donald Ogden Stewart got $750 for "Rebound" when Ruth Chatterton played it.

At the moment the best consumers of plays are the Lux Hour, Rudy Vallee, and Crosby and his cheese. They put on twenty minute dramatizations from Broadway plays (and not necessarily current plays, either) and they insist on handing you $500. Next week you can sell the whole thing over again—if you can catch a sponsor.

The oddest item I have heard in the field of price is one about Leslie Howard. He wrote a play a while back entitled "Murray Hill". An advertising agent came to him and offered him $500 for the radio rights. He said it wasn't worth that much and forced the agent down inch by inch to $250. But the reason for this strange conduct was that he wanted to do the play himself on his own program.

I have heard of only one unproduced play being sold direct to radio, and that happened in Hollywood. A Los Angeles advertising agency was pressed for a story for Ginger Rogers and started the 'phones going. An unproduced play was turned up, okayed by Ginger's mother, and Ginger went into it. But the author got only $75. Still, on the other hand, it was an ad and a way to test the material.

Now, supposing you have a story in your trunk that would set the air fans agog, how will you get a check for "The Little Woman?" Above all, don't run to a broadcasting company and expect to sell it. They just never buy plays, at least so far as I have peered into their inner workings. Lots of plays come in; they are piled into neat, orderly stacks and are disturbed only now and then by an inquisitive janitor. The best way is through the advertising agencies; that is, the agencies which are putting on dramatic shows. I'll not list them, as they are well known and easily accessible.

Hollywood is fast increasing in importance as a broadcasting center; more and more material will come from here.

And that, folks, is the end of the chapter on radio as it interests screen writers living in Hollywood.

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The nights are crystal with stars and warm tropical breezes again . . . the sea is golden with a new sun in the sky . . . and the land is bursting with flowers and the music of happiness.

The high road to romance . . . a new paved highway from the Mexican border is now complete.

Reservations . . MUtual 5544

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The Theatre Could Die Tomorrow

(*Continued from Page* 10)

camera. And that calls for training that proceeds as though the stage does not exist and that directs itself completely toward expression on the screen.

This undoubtedly will not produce *stage actors* but, after all, *screen actors* are the industry's concern.

Up to the moment the schools that exist are not for the most part in the hands of experienced people of the screen. Such experienced people come only from the ranks of those who have actually been a part of the movies.

I think that pictures should have schools comparable to those operated for the stage by Reinhardt, Stanislawski, Jessie Bonstelle and the Frohman Stock companies. In those schools the teachers were actual actors or directors.

I SUPPOSE the reason adequate schools haven't already been developed is that the film industry is still feeling more or less in the dark. It may have outgrown its infancy, but it is still in its young childhood and has a lot of angles yet to work out.

One of these days it will suddenly awaken to the realization of how little dependent it is upon the theatre. It will discover that screen writers write for the screen better than anyone else. It will realize that many of its top stars are those who have been trained specifically, in intelligently, well-run schools, for pictures.

It probably will continue to watch the theatre for promising talent. It probably will continue to find many young men and women of value to the screen.

But there will be no more talk of preserving the theatre to protect the screen's supply of talent. The industry will know that it can train its workers better than anyone else can.

The stage will continue to be its own business and if it exists at all—which, of course, I think it will—it will be because of writers, directors, actors and a public who love it dearly enough, and are vital enough, to keep it alive.

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The Screen Guilds' Epicurean Guide

A brief resume of our favorite high-spots . . . .

RESTAURANTS

ANDERSEN'S—466 BEVERLY DRIVE, BEVERLY HILLS—also 1712 N. Whitley, Hollywood, and 2539 W. 6th St., Los Angeles. Louise Anderson, Domestic Science Graduate in charge of kitchen. Lunches 25c to 50c. Turkey, steak, chicken dinner, 50c. Special dinners, 65–75c. (Closed Mondays.)

BEVERLY-WILSHIRE INN — 9430 WILSHIRE BLVD. Beverly Hills' Finest Foods. Luncheons 11–2, dinner 5–8. Cocktails served either in dining room or cocktail lounge. For reservations call CRestview 6633.

CLEMENTE'S RESTAURANT—845 N. BROADWAY. Italian dinners. Entertainment. Music—dancing. Luncheons 40c up. Dinners 75c–$1.00. For those who appreciate good Italian cooking. Wines, cocktails.

FERNCROFT INN—670 SAN VICENTE BLVD. (just around corner from Wilshire.) "Where Chicken Melts in Your Mouth!" Chicken, steak and squab dinners, 60c, 85c, $1. Known all over the world. OR–2658.

MELROSE GROTTO—5507 MELROSE AVE. Private Banquet Rooms for parties for all occasions. Specialize in charcoal broiled steaks. Popular prices. Open all night. Phone HI–9033 or HI–0724 for reservations.

MONTMARTRE LOUNGE — 6757 HOLLYWOOD BLVD. Popular priced foods and cocktails. Excellent steak and chicken dinners. Serve the finest mixed drinks procurable. Phone GRanite 2232.

MOSTOW'S—8711 SUNSET BOULEVARD. Lunches 75 cents and $1.00. Dinner one dollar. Cocktails if you desire. Under personal supervision of Gertrude Mostow. OXford 1400. Closed Mondays.

RITZ CAFE—9600 BRIGHTON WAY, BEVERLY HILLS. Family atmosphere. Real ladies' home cooking. 35c luncheons and 50c dinners. Steaks a specialty. Everybody knows "Mack and Georgia."

SEQUOIA INN—6067 HOLLYWOOD BLVD. AT GOWER. Brand new hi–spot. Best of food and liquid refreshments. Barbecued chicken a specialty. Barbecued meats to take home. (Liquor shop in connection.)

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GRANDVIEW GARDEN — 749½ N. ALAMEDA STREET and **217 FERGUSON ALLEY.** Real Chinese dishes right in the heart of China Town. The exotic Oriental cocktail lounge will appeal to your imagination. The only Chinese Bar in town. Phone MIchigan 4721 or MUtual 0981 for reservations.

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JANE JONES LITTLE CLUB—9131 SUNSET BLVD. Where Eunice, the genial colored cook prepares the finest chicken dinners in town. Cocktails. Entertainment. Music. A delightful rendezvous. OX. 2258.

History Repeats Itself

(*Continued from Page 3*)

in the controversy. Or, to be perfectly fair, an actor or a writer either for that matter. The producers' letter mentioned above which was mailed special delivery to all employed writers Sunday, April 26, 1936, could have been written in 1919, 1924 or 1925 by the Shubert or Erlanger attorneys.

The Guild organizations owe much to Equity for its pioneering. In 1918, Equity's members signed a pledge promising to abide by the decisions of the Council, and each signer made himself liable, in case of violation, for a penalty up to $1,000. At the time of the formation of the Guild, this same idea was incorporated in the Guild contract signed by all members.

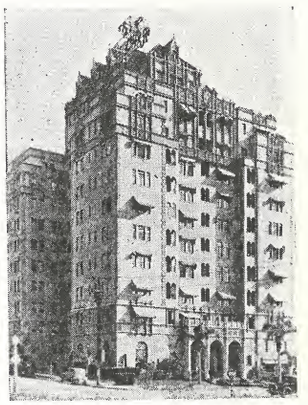
We recommend "The Revolt of the Actors" to our friends among the producers. A strong sympathy for the always recurrent economy wave impels the recommendation. A study or even just a reading of the book would have saved the time spent in producer-writer meetings on the lots during the past few weeks. It also would have prevented the waste of about twenty pages of trade-paper advertising, plus any fees paid O'Melveny, Tuller and Myers—as it explains that equally capable attorneys, including Bainbridge Colby and Nathan Burkhan, arrived at the same erroneous conclusions more than fifteen years ago.

ON May 2, 1936, the producers issued the following statement: "There is not the slightest change in the position of the motion picture producers with regard to proposals to establish a closed shop for screen writers. Any attempt to cripple the industry by invoking Article XII will be fought to the limit; any effort to curb the free and independent relationship of producer and writer will be resisted at any cost."

It is possible that there is some merit in this position, and, under certain conditions, the talent branches would like to see it tried. Therefore, we pledge ourselves that:

On the day that the Motion Picture Producers' Association is dissolved; that block booking is abandoned as an industry policy; when Elder Hays is returned to the Republican Party; when the Academy of Motion Picture Arts and Sciences and the Call Bureau are abolished; when the Motion Picture relief fund is administered by talent groups; when the option contracts becomes optional on both the producer and the artist—Then, on that day, we will dedicate ourselves to working for "A free and independent relationship" in negotiating between talent and producers.

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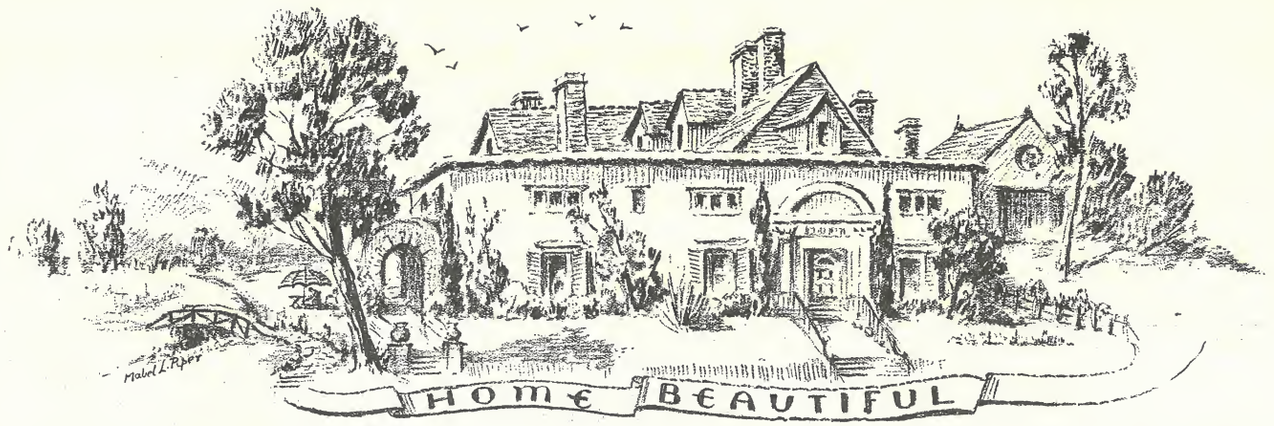
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THERE is a reason why visitors to California rave about the beauty of our homes. The homes around Hollywood, Beverly Hills, Westwood—in the San Fernando Valley—*are* worthy of praise.

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Screen Writers' Assignments

KEY

O.—Original Story.
A.—Adaptation.
C.—Continuity.
D.—Dialogue.
L.—Lyrics.
M.—Music.
***—In Collaboration.**

Adams, Frank R.—Paramount.
Untitled—O*
Republic—"Without The Net"—O.

Adamson, Ewart—Columbia.
"The White Hope"—O, A, C, D.
Invincible—"Accidents Will Happen" A,C,D.
Block, Ralph—Paramount.
"The Golden Era"—A*, C*, D*
Balderston, John L.—Samuel Goldwyn.
"Covenant With Death"—O, A, C, D.
Gainsborough Studios — "The Man Who Changed His Mind"—A*, C*, D*
Braus, Mortimer—Columbia.
"Post Office Inspector"—O.
Bricker, George—Warners.
"The Shrinking Violet"—O, A, C, D.
Buffington, Adele—Universal.
"Night Life"—A*, C*, D*
Campbell, Alan—Paramount.
"Legal Holiday"—O*
Carstairs, John Paddy—Soskin.
"A Shadow on the Wall"—A.
Chodorov, Jerry—R.K.O.
"Street Girl"—C*, D*
Elkins, Saul—20th Century-Fox.
"The Holy Lie"—A*, C*, D*
Felton, Earl—Warners.
"It's Fun To Be Foolish"—O, A, C, D.
Finkel, Abem—Warners
"Danton"—O, A, C, D.
Foster, Lewis R.—Universal.
"Money From Heaven"—O, A, C*, D*
Foster, Norman—Banner Productions.
"Chinatown Bus"—O*, A, C, D*
Geraghty, Gerald—Paramount.
"Wells-Fargo"—A*
Gilbert, Jesse J.—Burroughs-Tarzan Pict.
"Alcatraz"—O.
Goodwins, Leslie—R.K.O.
"Seeing Nellie Home"—O, C, D.
Hoffman, Joseph—20th Century-Fox.
"Thank You, Jeeves"—A, C*, D*
Horwin, Jerry—R.K.O.
"Men Must Live"—O*
Houser, Lionel—Columbia.
"I Promise To Pay"—O, A, C, D.
Jay, Griffin—Republic.
"Devil In Command"—A.
Lang, Fritz—M.G.M.
"Mob Rule" A*, C*, D*
Macauley, Richard—Columbia.
"Continental"—O, A, C, D.
McCoy, Horace—Universal.
"Post Office Inspector"—O*, A*, C*
Morris, Kay—Universal.
"Arson"—O*
Mintz, Sam—Paramount.
"Tom Sawyer Detective"—A, C, D.
Monroe, Tom—Paramount.
"Internes Can't Take Money" A*, C*, D*
"Roaring Girl"—C*, D*
Morgan, Ainsworth—M.G.M.
"The Gorgeous Hussy"—A, C*, D*
Norton, Grace—M.G.M.
"One Came Home"—O.
Universal—"Reno In The Fall"—O.
Odets, Clifford—Paramount.
"The General Died At Dawn"—A.
Parker, Dorothy—Paramount.
"Legal Holiday"—O*
Parker, Jefferson—Universal.
"Night Key"—A, C, D.
Perez, Paul—R.K.O.
"We Who Are About To Die"—A*, C*, D*

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Praskins, Leonard—Universal.
"Roxana"—A, C, D.
Raphaelson, Samson—M.G.M.
"The Girl From Trieste"—A, C, D.
Reed, Tom—Warners.
"Way For A Pirate"—A, C, D.
Rivkin, Allen—20th Century-Fox.
"Crossroads"—O, A, C. D.
R.K.O.—"Men Must Live—O*
Root, Wells—M.G.M.
"Nerves of New York"—A, C, D.
Ruthven, Madeleine—Paramount.
"Johnny Gets His Gun"—A, C, D.
Simmons, Michael L.—Paramount.
"Tower of London"—O*, A*
Solow, Eugene—Universal.
"Crash Donovan"—A*, C*, D*
Paramount—"Internes Can't Take Money" A*, C*, D*
Tarshis, Harold—Columbia.
"Whispers, Inc."—O*
Starling, Lynn—Universal.
Untitled Story—A, C, D.
Stern, Jack—Pickford-Lasky (U. A.)
"One Rainy Afternoon"—L.
20th Century-Fox—"Miss Nobody"—M*L*
Paramount—"Give Us This Night"—L*
Columbia—"Captain Calamity"—M.
Ulman, Wm. A. Jr.—Warners.
"White Rajah"—O*, C, D.
Veiller, Anthony—R.K.O.
"Maria Bashkirtcheff"—A, C, D.
Wead, Frank—R.K.O.
"Coast Guard"—O*, A*, C*, D*

Articles, Books, Plays, Stories

Adams, Frank R.—"Without the Net" (story) (Picture Rights) Republic.
Bricker, George—"Sour Mountain" (play) Frank Craven-John Golden.
Carstairs, John Paddy—"Spread It Abroad" (Revue) (Sketches and Material)
Cowan, Sada—"The Story of Frances Langford" (article)—Fawcett Publications.
"The Cat" (play)—Produced by Milwaukee Public Schools.
Dix, Marion—"Gilbert Meets Sullivan" (play) Gaumont-British.
Macauley, Richard—"Interview" (story)—Sat. Evening Post.
Monroe, Tom—"One More Goodbye" (story) Colliers.
Norton, Grace—(stories) **"Week-End Bride"** (England) **"Without Clergy"** (England) **"Dangerous Lives"**—Fawcetts (American)
Simmons, Michael L.—"Eighth Wonder" (article)—Readers' Digest.
Sterns, Jack—"Then Came the Indians" (song) Sam Fox Music Publ. Co. **"Tell Me Why"** (songs)—Sam Fox Music Publ. Co. **"One Rainy Afternoon"** (song) Sam Fox Music Publ. Co. **"Riders of the Sea"** (song) Sam Fox Music Publ. Co.
Stern, Seymour—"The Bankruptcy of Cinema As Art" (in symposium **"The Movies On Trial"**) (article)—Publ. by MacMillan Company.
Tuttle, Burl—"The Trail Blazer" (book)—The Dotted Line Publ. Co.

MEMBERS of The Screen Writers' Guild who have been victims of coercion and intimidation during the past three weeks are urged to bring their evidence to the Guild office. The Guild stands ready to defend them to the hilt in the courts if they are victims of violations of the Wagner Law and others laws forbidding coercion of members of employee organizations.

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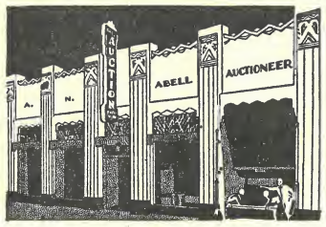


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Fitting Rule Clarified

The following ruling went into effect April 20th:

Division of Industrial Welfare
State Building, Civic Center
Los Angeles

April 20, 1936.

Screen Actors' Guild,
1655 N. Cherokee,
Hollywood, Calif.

Gentlemen:

It has been called to the attention of the Commission that extras are being called for more than one costume fitting, and that they have not been remunerated for overtime arising from these extra fittings. The Industrial Welfare Commission has therefore ruled as follows:

> The time for any costume fitting shall be limited to 1½ hours from the time the extra is required to and does report either at the studio wardrobe or at a costumers. Extras who are dismissed within 1½ hours after being called for fitting shall be paid carfare. Extras who are detained more than 1½ hours after being called for fitting shall be paid on the basis of one-quarter of the agreed daily wage for each two hours or fraction thereof for all time in excess of the first 1½ hours. Extras who are called for more than one fitting for the same costume shall be paid one-quarter of the agreed daily wage for each two hours or fraction thereof for all the time spent after the first day they had been called for a fitting.

Yours very truly,
DIVISION OF INDUSTRIAL WELFARE
State of California
(Signed) Mabel E. Kinney
Chief

This clarifies multiple fittings for one picture. As we understand the ruling, when you are called the first day for one or more fittings, the studio is entitled to 1½ hours of your time, and you are paid carfare. For all time in excess of the first 1½ hours, you go on a quarter check basis. When you are recalled on subsequent days for another fitting or fittings, there is no free time granted the studio. You immediately go on a quarter check basis as soon as you report to the costumers or studio wardrobe.

THE Guilds have been asked to assist the widow of Albert Richman, Guild member and actor, in disposing of a practically new Remington Noiseless Typewriter, No. 6, and a wardrobe. Information on this can be had either at the Guild office, GL. 3101, or from Mrs. Richman, WY. 3704.

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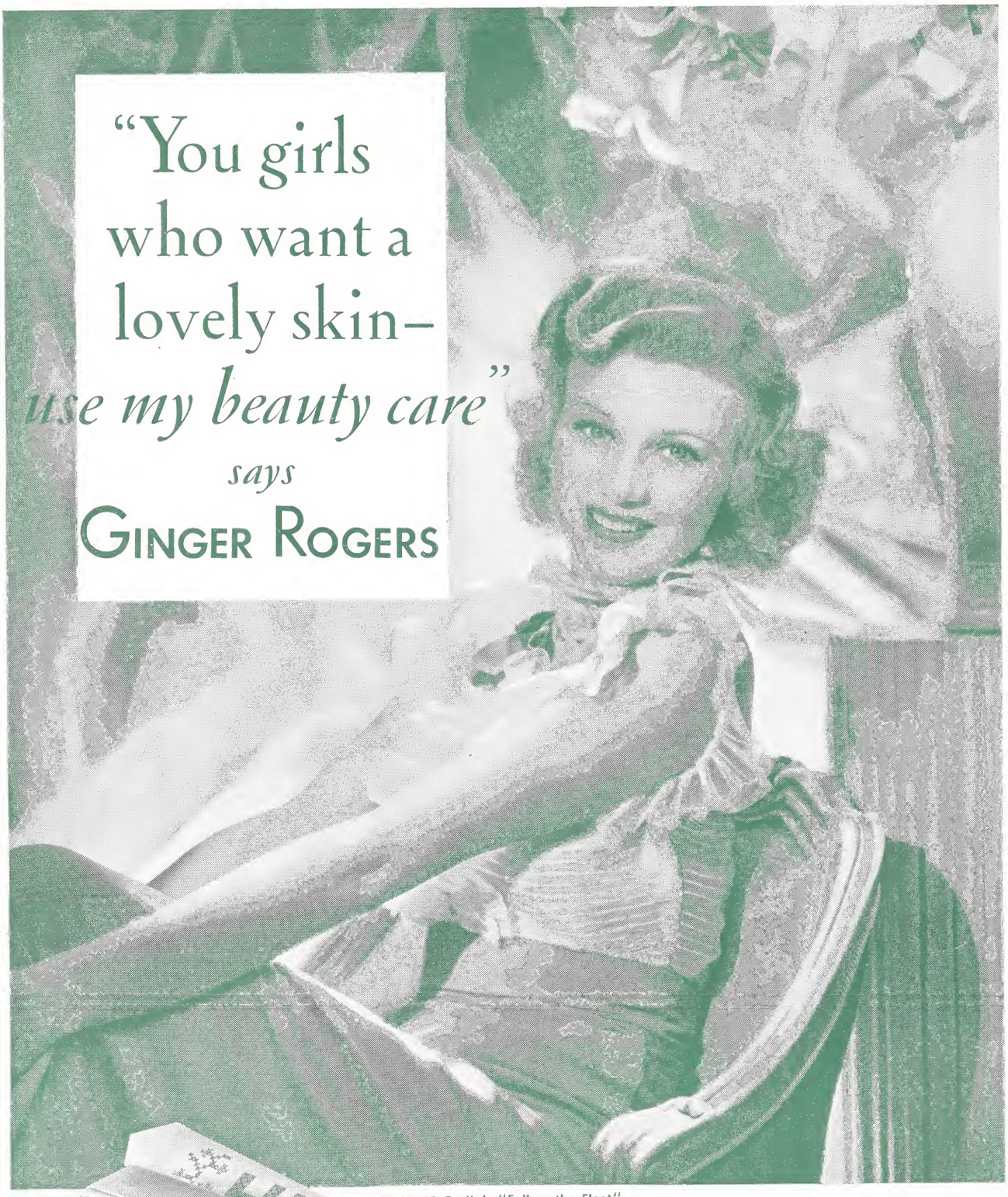
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